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15TH-ANNIVERSARY ISSUE

NEW YORK

A DAY IN THE LIFE OF

NEW YORK

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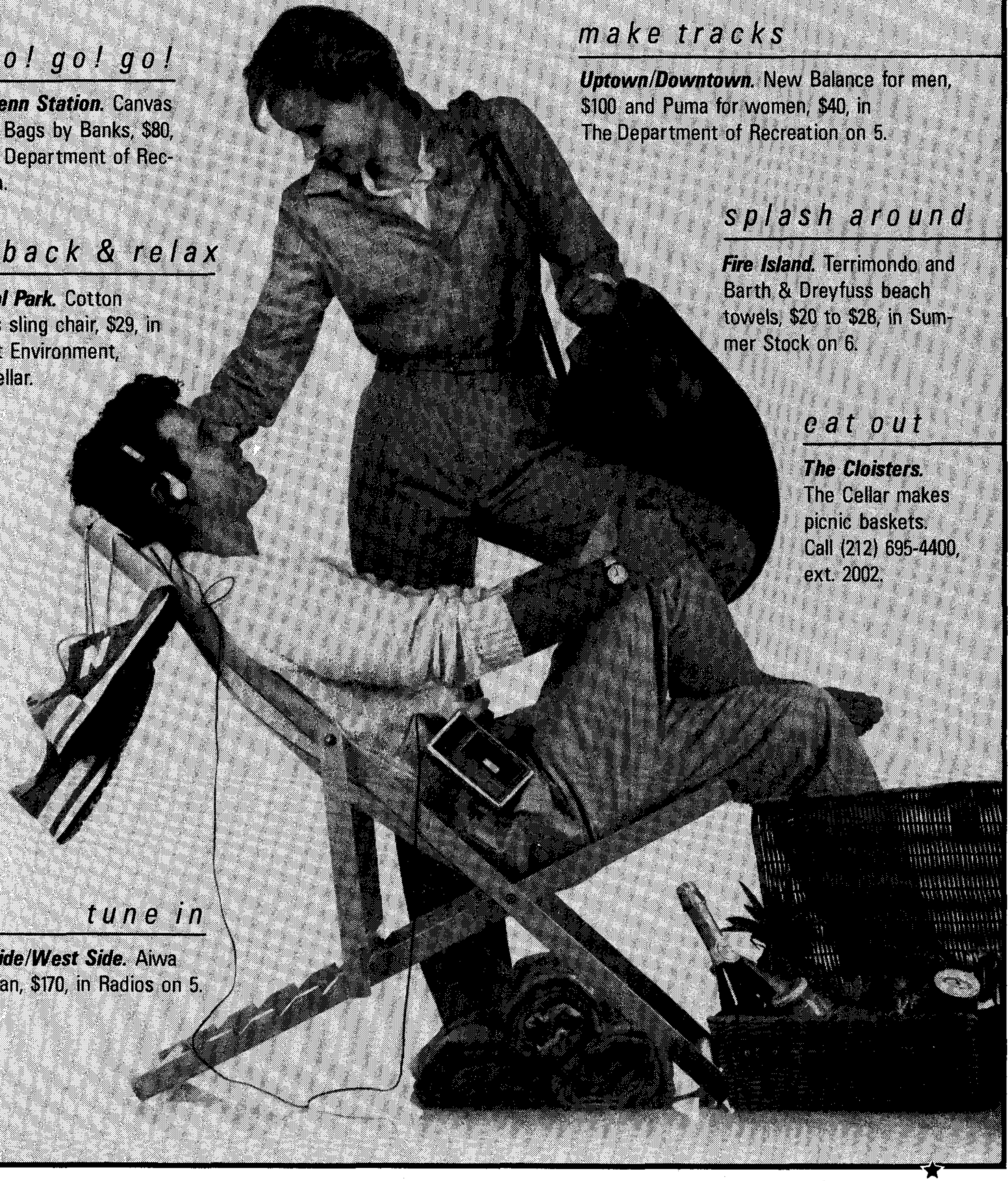

go! go! go!

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make tracks

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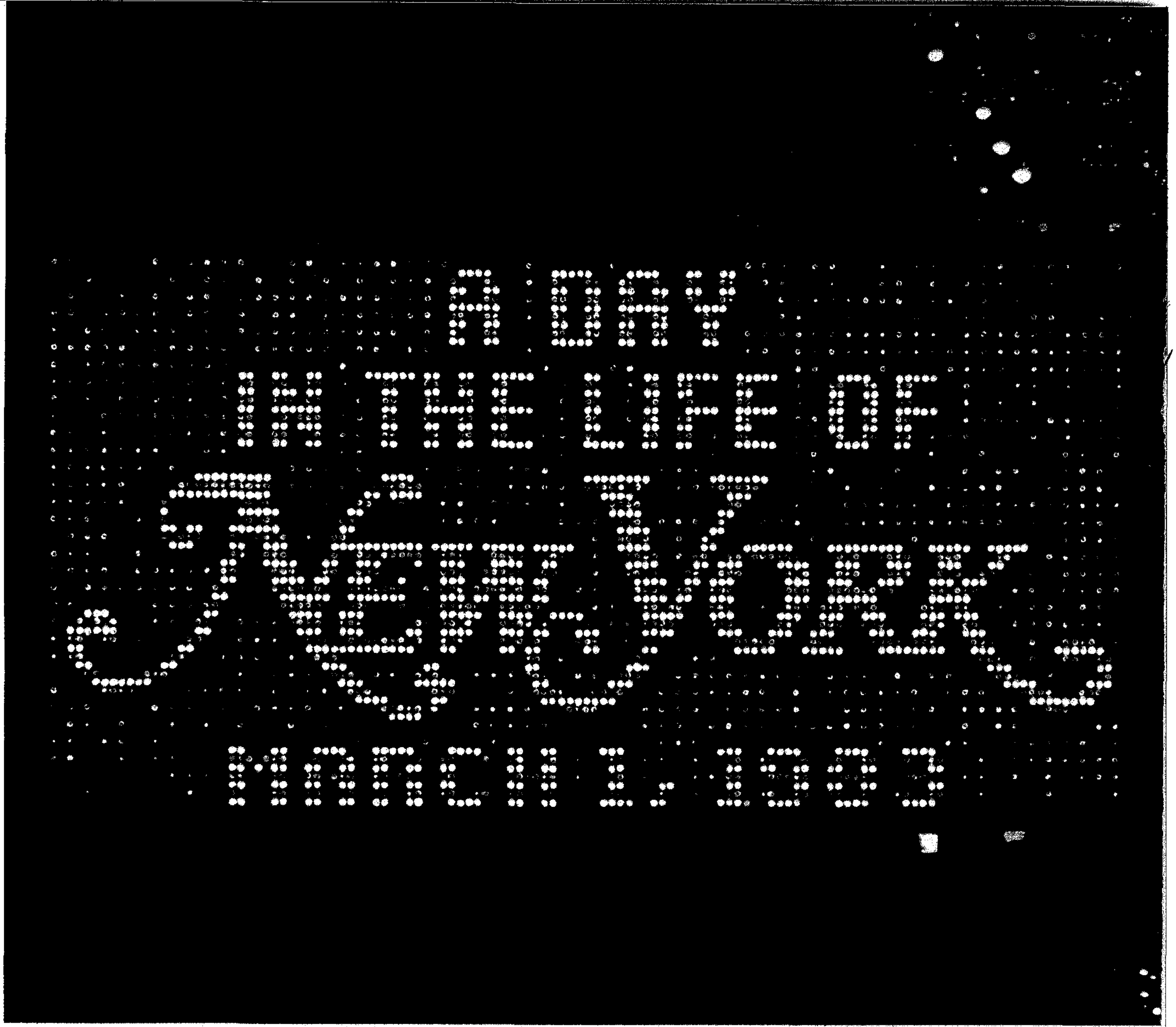

This is the fifteenth anniversary of *New York,* an exciting moment in the history of the magazine. America and New York, in particular, have experienced extraordinary change in these past fifteen years. We feel a bit like happy survivors—proud and resilient.

Whatever the tumult of the past, *New York* marks this anniversary in robust health. The magazine was born in one of those rare explosions of creative exuberance—an idea powerful enough to shape the way people live and perceive their times. Under Clay Felker, *New York's* reporting and service inspired countless imitators, not only in magazines but in the transformation of newspapers into the trendish multiple sections of today and in the development of magazine-format television programs. The influence of the *New York* look in covers and graphics, first developed by Milton Glaser and Walter Bernard, has been pervasive. Today, the magazine's influence is stronger than ever. Just last month, *New York* was named a finalist in design and special issues for the forthcoming National Magazine Awards.

More than anything, *New York*'s contribution to the journalism of our era has been the tone and quality of its reporting—stylish, relentless, knowing, committed to narrative and to capturing the essence and texture of the city and beyond. The anthology of selections from the magazine that starts on page 13 demonstrates the luster of *New York's* writers, and especially the way the magazine anticipates and reflects the trends that move our lives. The titles of Tom Wolfe's memorable "Radical Chic" and "The 'Me' Decade" entered the language, expressing better than any other phrases the peculiar paradoxes of the 1960s and the narcissism of the 1970s. Wolfe was not alone. Women's liberation, mid-life crises, the emergence of a kind of acquisitive celebritariat—the odd syllabus of the age found expression in these pages first and still does, most recently in pieces about our wounded city and downward mobility.

Through the years, *New York* has spun off an extraordinary array of creative energy and talent. Two magazines made their debuts in our pages, *Ms.,* in 1971, and *Savvy,* in 1977, and a third, *California,* was begun as *New West* by the founders of *New York.* Dozens of books have come from *New York's* writers, and at least half a dozen movies got started here: *The French Connection; Serpico; Fort Apache, the Bronx; King of the Gypsies; Prince of the City;* and, of course, *Saturday Night Fever.* Alumni of *New York* have gone on to edit or play major

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Photograph by Andy Levi

oles in such magazines as *Esquire, Rolling Stone, Forbes, sychology Today, Parents, The Runner, The American awyer, American Health,* and *Advertising Age.*

Some of *New York*'s most talented contributors have been ere from the start, or nearly so. Ruth Gilbert's name ppeared on the masthead of Volume 1, Number 1, along with lan Rich's. Within that first year, Julie Baumgold, Nicholas ileggi, and John Simon joined the staff. Executive editor eborah Harkins signed on as copy editor in December 1968. ael Greene started in 1970, Mary Ann Madden in 1971, long with Linda Wolfe and a young business-side staffer amed Cathleen O'Callaghan, now publisher Cathleen Black.

The magazine's fifteenth anniversary gives us the chance to se the talents and resources of *New York* as never before. We ecided to combine the skills of some of *New York*'s best riters with the artistry of some of the world's most ccomplished photographers to capture the life of this city on single day, a word-and-picture portrait that would luminate for us—and for New Yorkers in the future—what ife was like in this place at this time.

A rain-or-shine date was chosen—March 1, an ordinary te-winter Tuesday. Thirteen photographers joined the roject: Harry Benson; David Burnett, of Contact Press mages; Chuck Fishman; James Hamilton; Gregory Heisler; olfgang Hoyt, of ESTO; Andy Levin and Robin Moyer, of lack Star; Ruth Orkin; Ken Regan, of Camera 5; Co entmeester; Rick Smolan; and Alex Webb, of Magnum. hotography editor Karen Mullarkey directed their efforts ith photography editor Jordan Schaps and Susan Vermazen.

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Results of Competition Number 470 will appear in the April 25 issue.

COVER: Photograph by Rick Smolan (special thanks to pilot Al Cerullo Jr., of Island Helicopter). Border by Fred Swanson.

Headline type for the issue by Dennis Ortiz-Lopez.

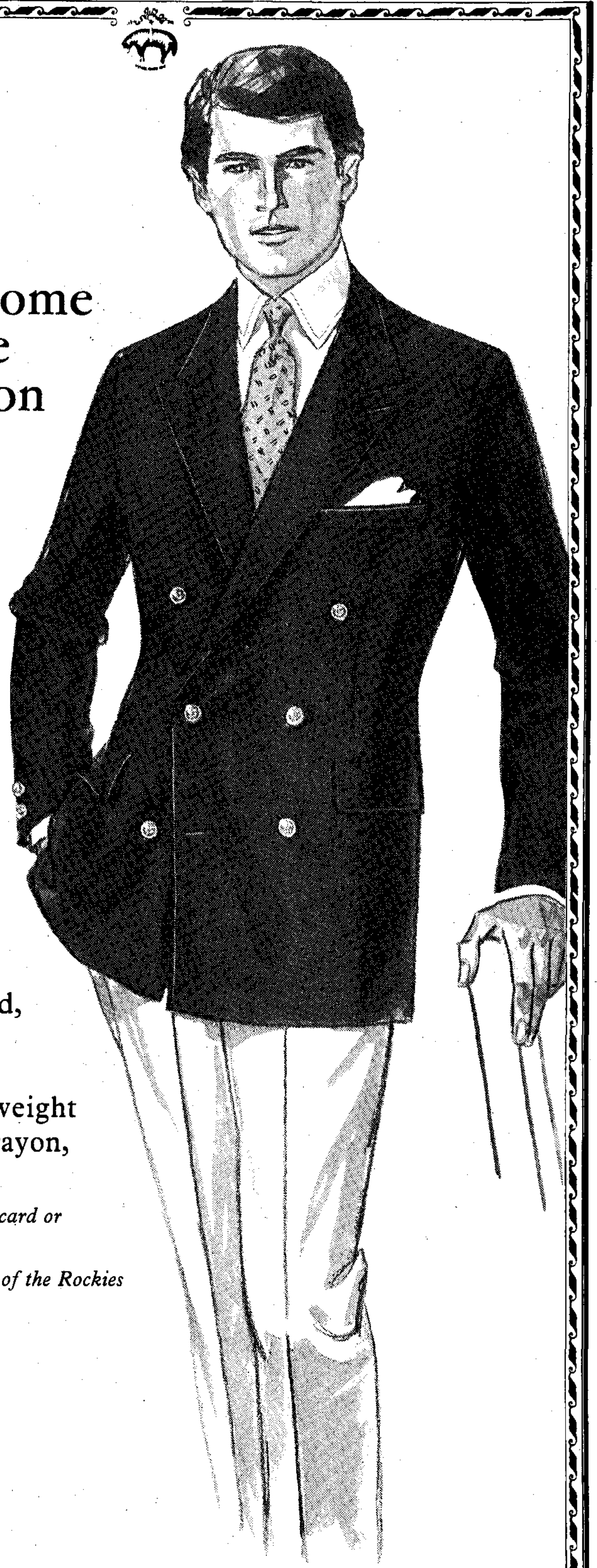
Each story was chosen to illustrate a different part of life in the city and to contribute to the chronicle of the 24 hours of March 1, 1983. Pete Hamill's eight-part narrative unites all the elements. Robert Best designed the issue.

"A Day in the Life" proved exhilarating for the writers and photographers, and unnerving. "Every time I pressed the button," recalled Gregory Heisler, "I realized that I couldn't in one day (or in a year) photograph every terrific little neighborhood bar, every wonderful local restaurant, every street vendor, dancer, derelict, barber, board member, super, slumlord, condo king, cop, conductor—in short, every person's experience of New York and his fantasy of what New York is for others."

Still, Heisler and his colleagues shot 16,070 pictures, including Wolfgang Hoyt's spectacular composite shot of *La Bohème* at the Met (a Jordan Schaps production, with special cooperation from the Met's lighting wizards) and Smolan's and Regan's sky views (from pilot Al Cerullo Jr.'s Island Helicopter AStar). From this bounty we chose 90 pictures—all of them photographed on March 1, except a few scenic shots duplicated later because of the weather.

The issue isn't intended to be a census of the city: All ethnic groups may not be represented in exact proportion to their numbers, and there may be omissions of particular importance to some people. Still, we hope "A Day in the Life of New York" will find a place in the affection of our readers and in the literature and journalism about our marvelous city.

Edward Kosner
Editor



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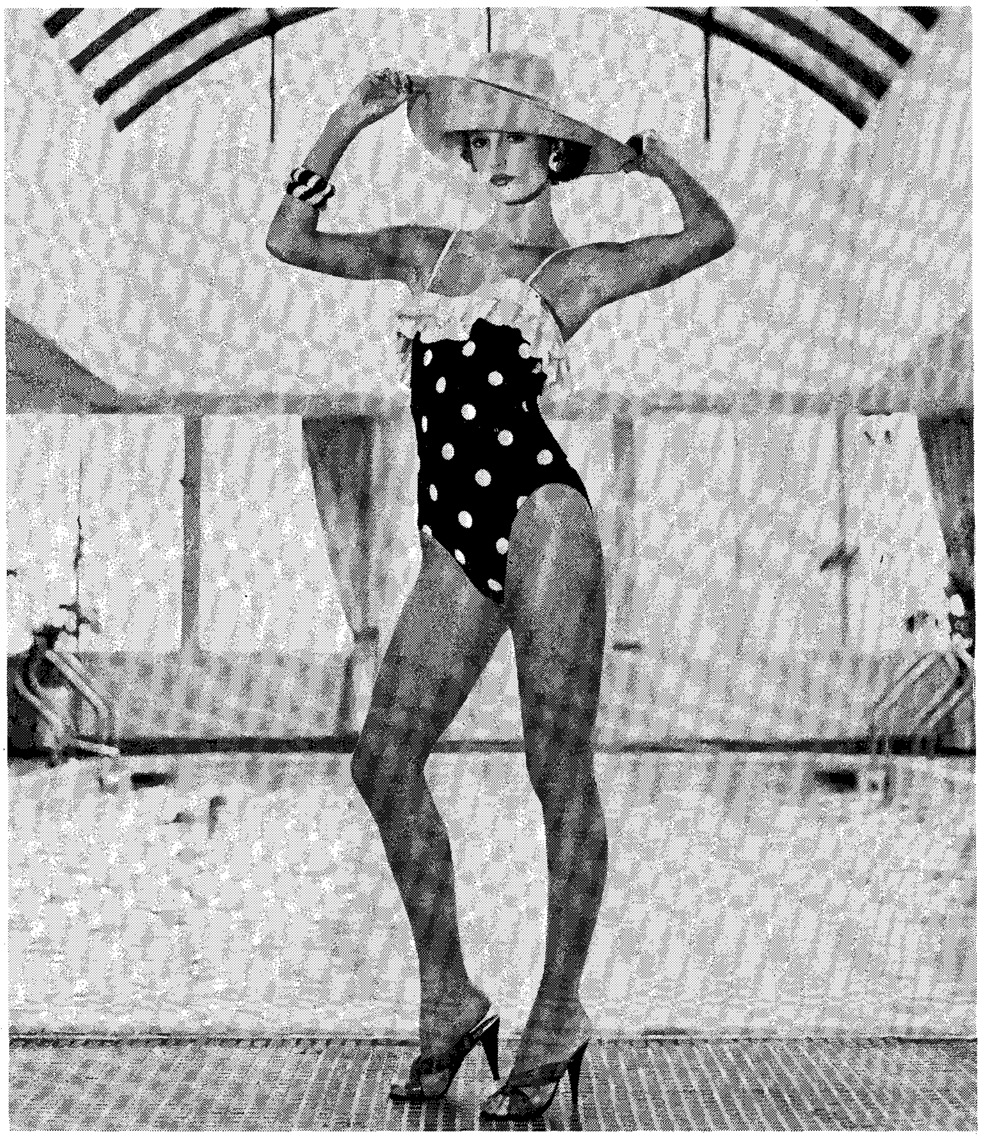

Sun-spots! Those brilliant white dots before your eyes were created by Oscar de la Renta for Wavelengths. And the effect of them—blazing against a jet black background, sparking beneath the soft contrast of one cloud-white ruffle—couldn't be more compelling. Here, set against the clean, stark lines of Club La Raquette in New York's Hotel Parker Meridien, Oscar de la Renta's bandeau absolutely dazzles. And truly now, could you imagine a design by this master doing anything less? In nylon and spandex for sizes 6 to 14; $56. In Sand and Sea Collections.

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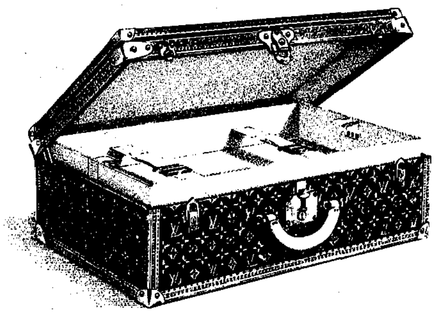

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LETTER FROM THE PUBLISHER

FIFTEEN YEARS AGO, WHEN THE founders of *New York* wrote an editorial statement for their new publication, they said:

> You get hooked on this city. . . . It's the biggest league there is. . . . Whatever is going on in urban areas anywhere went on here first. . . . Whatever problems exist in urban areas exist in a more dramatic way here. Whatever joys there are in urban living anywhere, there are more here. Ideas are rejected, or get stamped legitimate here. New York is, in fact, the capital of the world.

The words are as appropriate today as in early 1968. The unique style, vitality, and color that make New York City great—the qualities we lovingly salute in this special anniversary issue—are what have made *New York* Magazine successful. And from the outset, *New York* drew an urbane, sophisticated, influential readership—the same audience of achievers and trendsetters that we still attract today.

In celebrating this exciting fifteenth birthday, we've enjoyed taking a look back at our roots. When *New York* began, in 1968, growing out of the Sunday supplement to the New York *Herald Tribune* (later the *World Journal Tribune*), little did the editors know (although they certainly hoped) that fifteen years later the magazine would have grown to become one of the most successful weeklies in the country.

New York started with a promised circulation of 100,000. Last year, our average paid circulation was 430,000. In April 1968, there were just a handful of "city/regional" magazines, all of them monthlies. Today, the number is close to 150, and every major metropolis in the United States and in many foreign countries has its own magazine. Yet, *New York* is still the only weekly—another tribute to the strength of the magazine, the market, and the readers.

In the first full year of publication, 1969, *New York* carried 972 pages of advertising, with revenue of $1,904,322. In 1982, we had 2,547 ad pages and revenue of $25,500,000. With the close of the first quarter of this year, *New York*

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was one of the very few weekly consumer magazines to show an increase in ad pages—a very healthy 11 percent gain. And now this anniversary issue beats every record. At 284 pages (151 advertising pages), it is the largest in *New York*'s history in both editorial and advertising pages. And there is every expectation that this issue will hit an all-time-high newsstand sale as well.

If you were a charter subscriber in 1968, you'll probably recall that your subscription price was only $5. Those first promotion pieces read, "New York on $5 a year." The cover price was a bold 40 cents. At today's subscription price of $29 and cover price of $1.50, *New York* is still a great bargain and value. Even with several price increases, reader renewals have risen dramatically in the last three years. Renewal rates are a terribly important barometer in the magazine business—an indication of current reader satisfaction with the magazine—so when we see a dramatic rise there is cause for celebration.

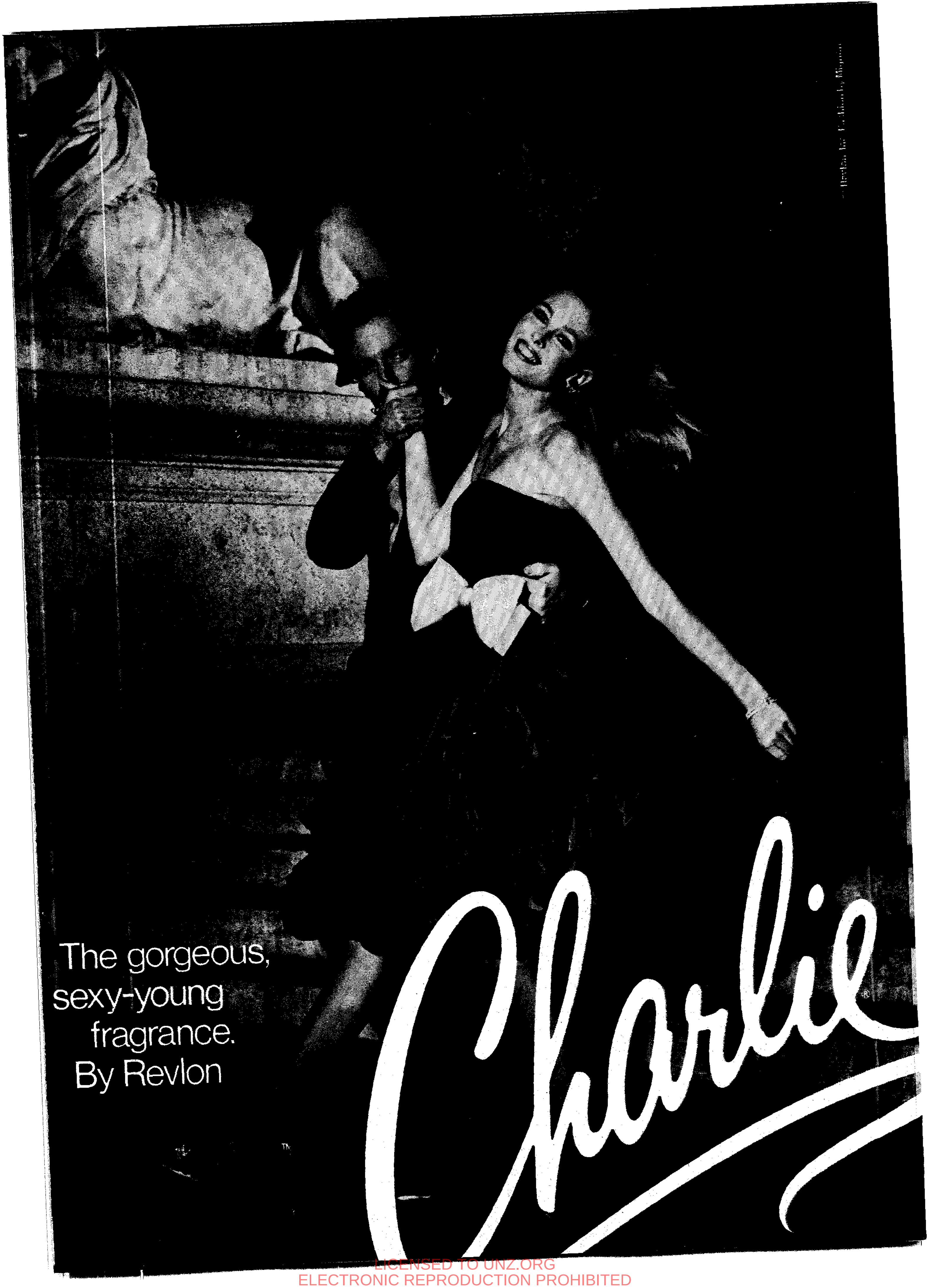
One reason for the increased renewals is an event that took place three years ago. In April 1980, *New York* took on a new dimension by acquiring *Cue,* a 48-year-old entertainment-and-listings guide. We believed our readers would appreciate the expanded listings section, and the original *Cue* readers would find *New York* much to their liking. We were right: The merger has succeeded beautifully, with both former *Cue* subscribers and *New York* subscribers renewing in record numbers.

If you sense a feeling of optimism and buoyancy, you are right. The original editorial formula has withstood the test of time. The elements have fallen into place, the large and small decisions seem to have been the right ones, and the prosperity of the magazine is proof that we are on an upward, healthy track.

No publisher can end an anniversary letter without saying "Thank you" to the editor, Edward Kosner, whose editorial direction and sense of style have contributed so much to our success. Still, a magazine is the sum of all its parts, and we cannot truly celebrate without saluting everyone who contributes to *New York* week after week. To all our talented editors, writers, designers, artists, and photographers, our hardworking staff, our advertisers, our readers, and this wonderful city we're named for, thank you—for making these first fifteen years so full of enjoyment, excitement, and growth. And to the next fifteen years—here's hoping they're pleasurable and successful for all of us.

Sincerely,

Cathleen Black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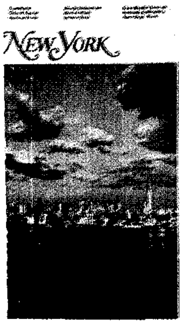

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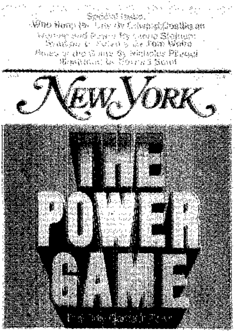
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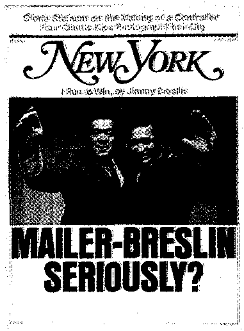
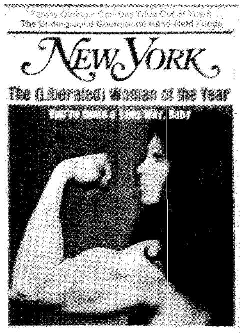
THE POWER GAME

DECEMBER 1968


New York
MAILER-BRESLIN SERIOUSLY?

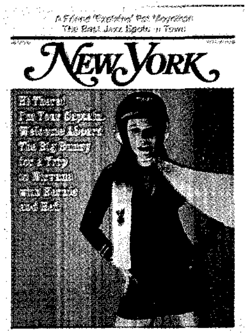
MAY 1969


New York
The (Liberated) Woman of the Year

JUNE 1969

New York
SPEED CITY

JULY 1969



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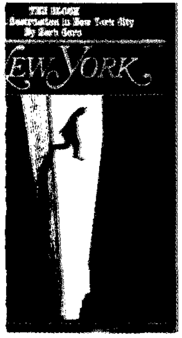
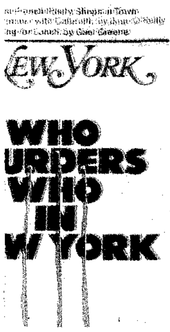


JUNE 1970

SPECIAL ISSUE
Wolfe on Radical Chic
New York

JUNE 1970


New York
WHO
IN

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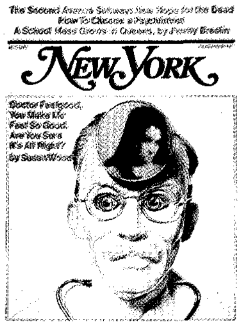
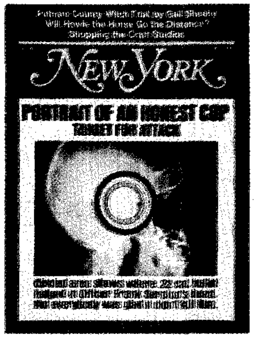
BER 1970/MAY 1971

JANUARY 1971



FEBRUARY 1971

MARCH 1971


New York
PORTRAIT OF AN HONEST COP

MAY 1971/MAY 1972

THE BEST OF

NEW YORK

Over the past fifteen years, *New York* has published an extraordinary array of topical journalism, much of it memorable. An anniversary sampling:

"ALL RIGHT, MOVE IT ON NOW," THE cop called over to the two men who were standing on the corner and pushing each other in an argument.

One of them, a brown hat low over his eyes, turned on the cop. "Move where?" he said.

"Just break it up and move it on," the cop said.

"You better do the movin'. You goin' be in for a nice long hot summer," the guy said.

"If it's a long summer, it may be your last summer," the cop said.

While they talked, you could look straight down the street, down 114th Street, and make out the railroad tracks in the darkness. No train was passing. The commuter rush hour was over. The people on the trains had gone through without seeing. They were home now. Home knowing nothing about what the cop and the guy in the hat were talking to each other about.

—JIMMY BRESLIN
"LIFE IN THE CITY OF GOLD"
APRIL 8, 1968

ONE UNDERSTANDS, WITHOUT condoning, the management's attitude. But the fury of the audience needs analyzing. It is caused, in part, by the middle-class American's confusion of critical indignation with bad manners, his incomprehension that at a theatre or opera house more is at stake than in your or the Joneses' parlor. But, more important, it is the anger of the insecure *nouveau riche* who has paid a dozen dollars for his seat, and who, for that much money, wants to be sure he is getting grade-A, U.S.-certified culture. He himself hasn't the foggiest notion what that might be; so if a boo implies that he might be getting damaged goods, his defensive dander is up.

It is quite true in this country that the moment someone boos, the majority of the audience, including formerly passive elements, consider it their sacred duty to bravo and applaud for dear life, and prove thereby their dissociation from and superiority to the infamous booer. So booers will not have an easy time of it, either inside the hall or in the cor-

JUNE 1971

New York
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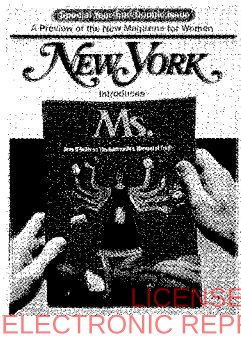
SHOULD NEW YORK CITY BECOME THE 51st STATE?
YES NO

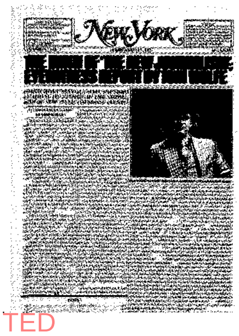
DECEMBER 1971

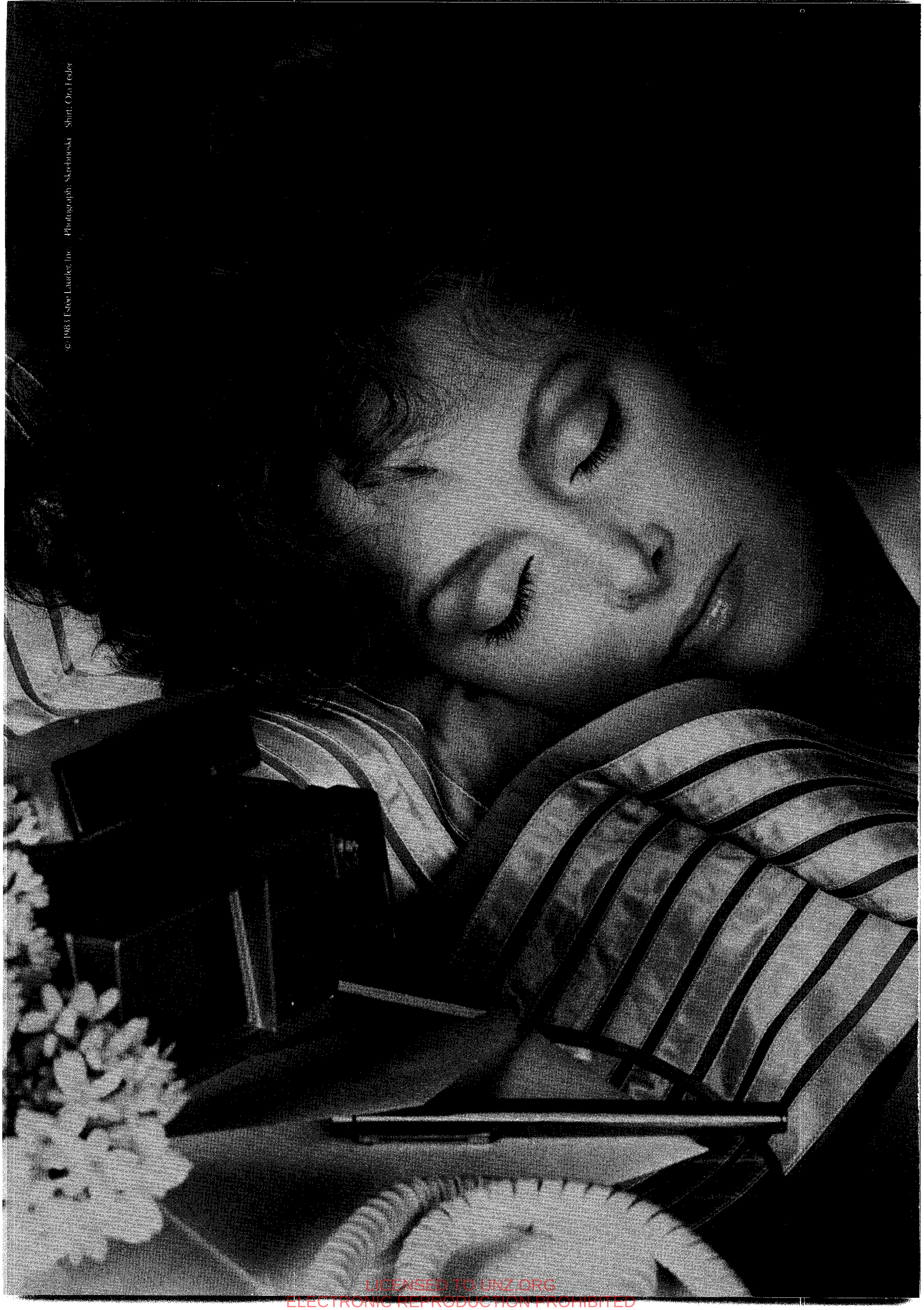


JANUARY 1972

New York
WHO REALLY RUNS NEW YORK CITY?

FEBRUARY 1972





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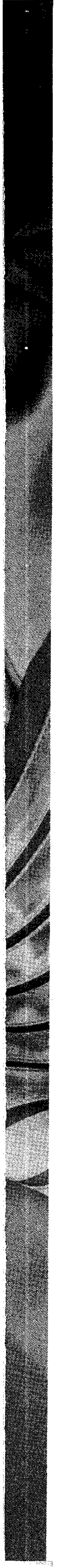

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JULY 1972

SEPTEMBER 1972

ridors outside. Yet in a day when the theatre is in sad shape, sinking ever deeper into public apathy, audience participation, sometimes of the most desperate kind, is universally viewed as the salvation. Booing, as long as it does not drown out the actual performance, seems to me a valid form of audience participation, one that would convince the lethargic of how vitally concerned some people are with the theatre. The effect on the authors and performers would be to keep them more in trim. And indignation, unhealthily stifled, would not force many out of theatres altogether. We must stop being a nation of sheep-like theatregoers who wouldn't say boo to a goose—or turkey.

—JOHN SIMON
"THE BOO TABOO"
JUNE 24, 1968

WHEN BENI CAME AROUND THAT night, people told him, "Listen, she changed the lock and the police were here again and she has a summons for you." That cooled him down and he left. But the next day he was back. I told him, "Listen, I don't want to live with you any more so leave me alone. Stop pestering me, damn it!"

"I'll kill you, you bitch, you whore. I'm going to kill you!"

Imagine! In spite of everything, that man didn't leave me in peace. Coming around drunk and wanting to have me!

"Nothing doing," I told him.

"Yes," he said, "because you go with other men!" And he tore off my dress.

"Listen, I'm going to hit you in the head with something. I haven't had anybody."

"Whore!"

"Leave me alone or I'll call the police. Get out of here."

That calmed him down. All I had to do was mention the police and he took off. He really flew.

He went around Third Avenue saying that I was a whore and was having men right and left.

—OSCAR LEWIS
"LOVE IN EL BARRIO"
DECEMBER 9, 1968

HAVING ONE'S TRADITIONAL ROLE questioned is not a very comfortable experience; perhaps especially for women, who have been able to remain children, and to benefit from

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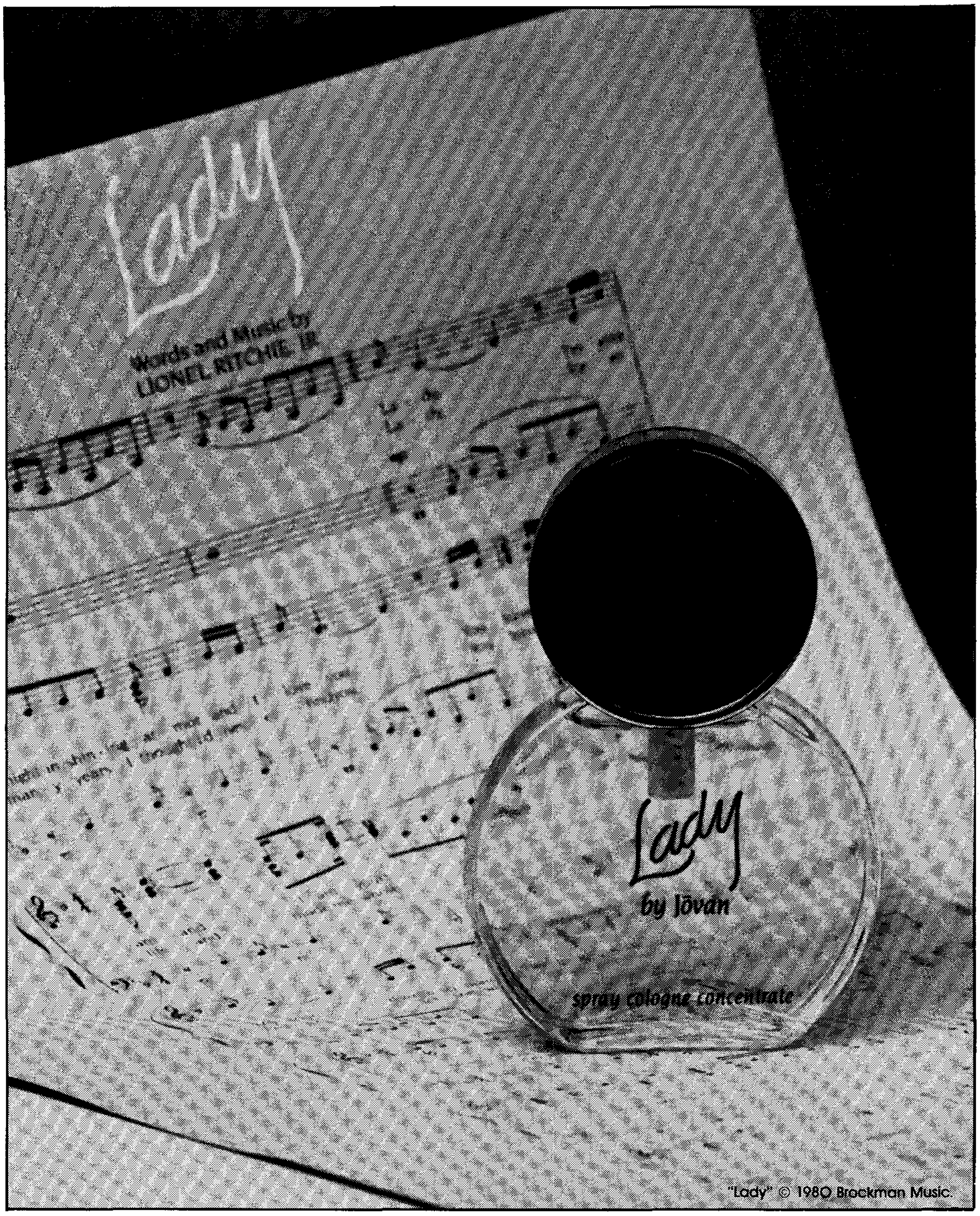
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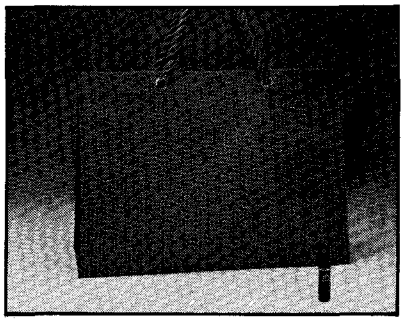

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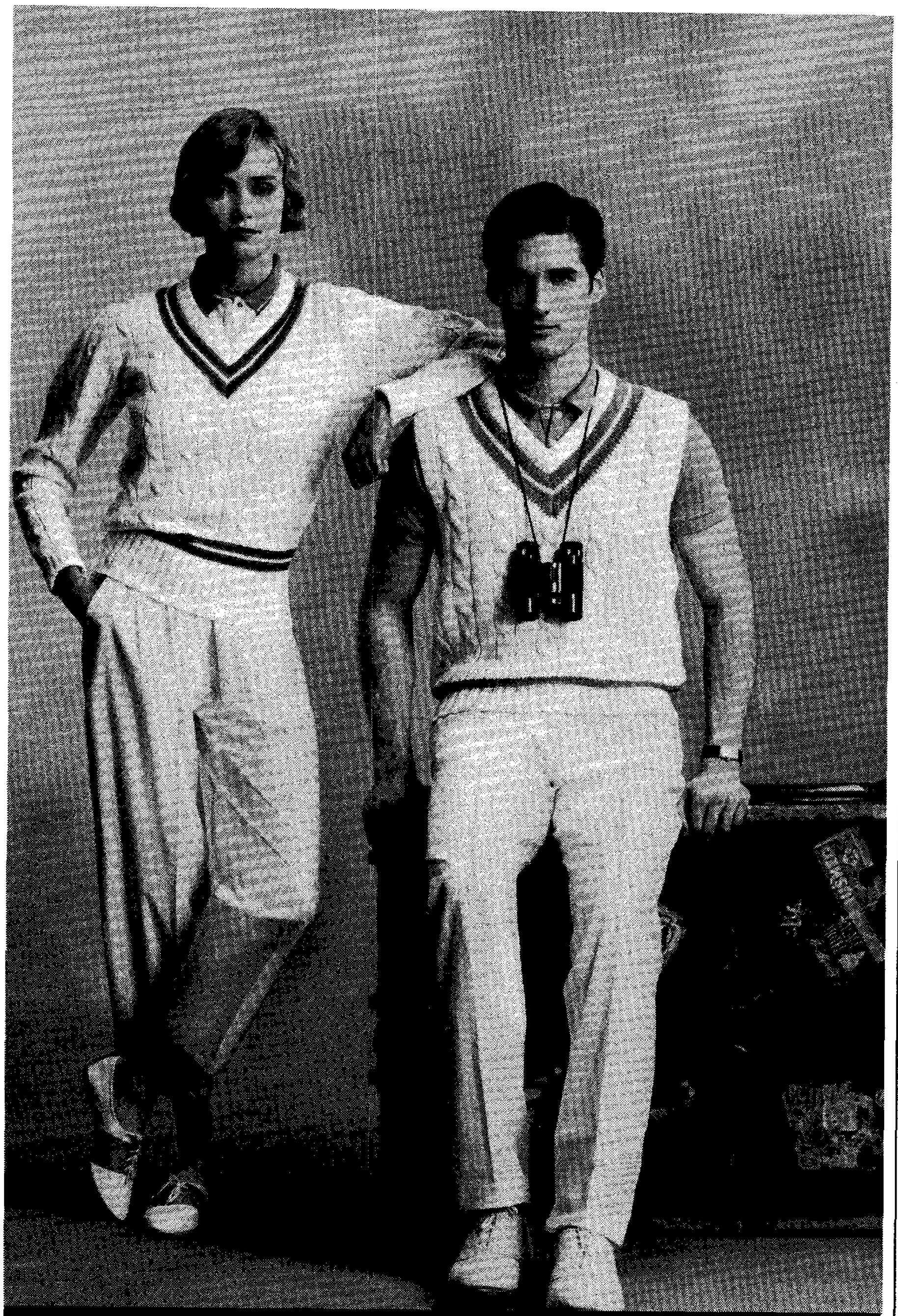

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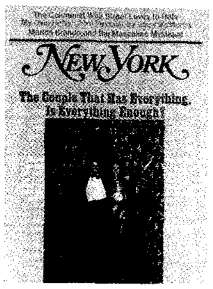

FEBRUARY 1973

work they did not and could not do. Marriage wouldn't go straight down the drain, as traditionalists keep predicting. Women's liberation might just hurry up some sort of companionate marriage that seems to be developing anyway.

But there is bound to be a time of, as social anthropologist Lionel Tiger puts it, "increased personal acrimony," even if the revolution fails and women go right back to darning socks. (Masculinity doesn't depend on the subservience of others, but it *will* take us a while to find that out.) It might be helpful to men—and good for women's liberation—if they just keep repeating key phrases like, "No more guilt, No more alimony, Fewer boring women, Fewer bitchy women, No more tyrants with all human ambition confined to the home, No more 'Jewish mothers' transferring ambition to children, No more women trying to be masculine because it's a Man's World" (and maybe one more round of "No more alimony") until the acrimony has stopped.

Because the idea is, in the long run, that women's liberation will be men's liberation, too.

—GLORIA STEINEM
"AFTER BLACK POWER,
WOMEN'S LIBERATION"
APRIL 7, 1969

I WAS THE ONLY NEGRO BOY AT THE prom—rather, I'm not saying Negro—I was the only black man at the prom and my woman was the only black girl. We got at least two hundred black boys in my school; at least fifty graduates that are black, and none of them showed up to the prom. The main reason, I figured, maybe they didn't have no money. Anyway, this was just me and myself and my woman and everybody else, they're just out there to be out there, but I'm out there to enjoy myself. I mean, to really bring out what it would be like if I was rich or something like that, or just being a wealthy person for one night or being clean enough to know that the white man ain't no better than I am, to even prove it to him this particular night. The attention I got was outrageous, really; even the white people looked at me and said I looked good. They *didn't* say, "Well, boy, go back where you came from," or "Black boy, go on back down your block, we don't want you up here." They didn't say that

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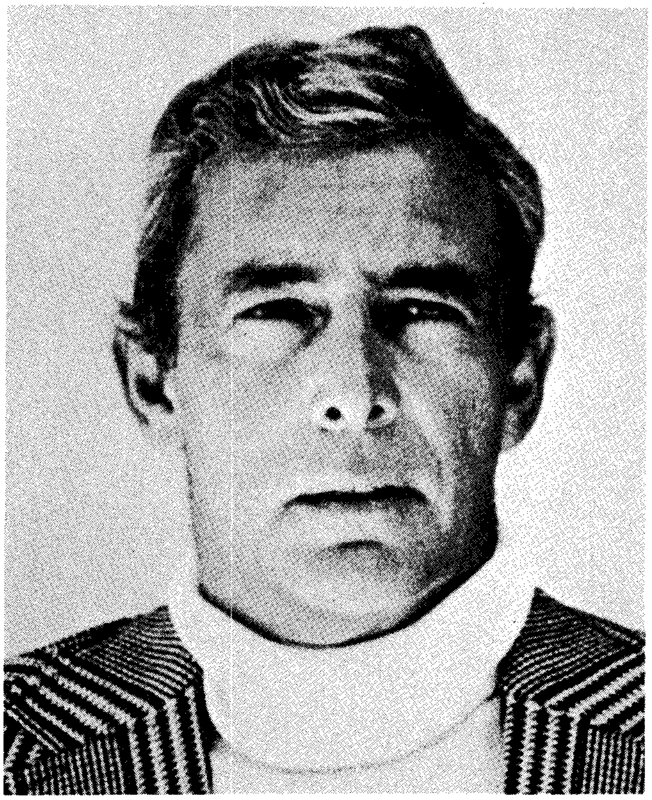

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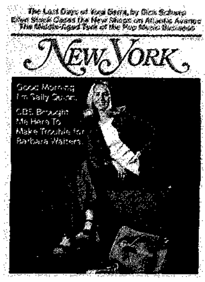
NEW YORK
HOW KISSINGER FOOLED US ALL

JUNE 1973


NEW YORK
Good Morning I'm Sally Quinn.
CBS Brought Me Here To Make Trouble for Barbara Walters.

JULY 1973

this time. They say, "Come on in, dance with the girls. Have a ball."

I want a respectable job—clean. I was explaining it to my counselor why I wanted a job in the hospital, he came out and—bang, out of his mouth—he came out and said, "Why don't you get a job with the Sanitation Department? Why don't you be a delivery boy or something like that?"

You know. I told him, I said, "Why do you think I went to school twelve years, to become a delivery boy? You must be kidding!" You see, my thing was that being I was black and he was white, he just didn't want me to get in a clean hospital or decent place to work. He wanted me to work out there in the Sanitation Department where people could laugh at me, you know, and say, well, "He's a sanitation man, he's got to sweep the streets. He got a high school education and he's sweeping the streets. He's just a fool"—you know, like that.

—Herb Goro
"The Block: Portrait of an Urban Disaster"
June 1, 1970

Lefcourt and Quat start talking, but then, suddenly, before Don Cox can open his mouth, Lenny reaches up from out of the depths of the easy chair and hands him a mint. There it is, rising up on the tips of his fingers, a mint. It is what is known as a puffed mint, an after-dinner mint, of the sort that suddenly appears on the table in little silver Marthinsen bowls, as if deposited by the mint fairy, along with the coffee, but before the ladies leave the room, a mint so small, fragile, angel-white and melt-crazed that you have to pick it up with the papillae of your forefinger and thumb lest it get its thing on a straightaway, namely, one tiny sweet salivary peppermint melt . . . in mid-air, so to speak . . . just so . . . Cox takes the mint and stares at Bernstein with a strange Plexiglas gaze.

"Let me answer the question," Cox says, and he says to Lenny: "We believe that the government is obligated to give every man employment or a guaranteed income . . . see . . . but if the white businessman will not give full employment, then the means of production should be taken from the businessman and placed in the community, with the people."

Lenny says: "How? I dig it! But how?"

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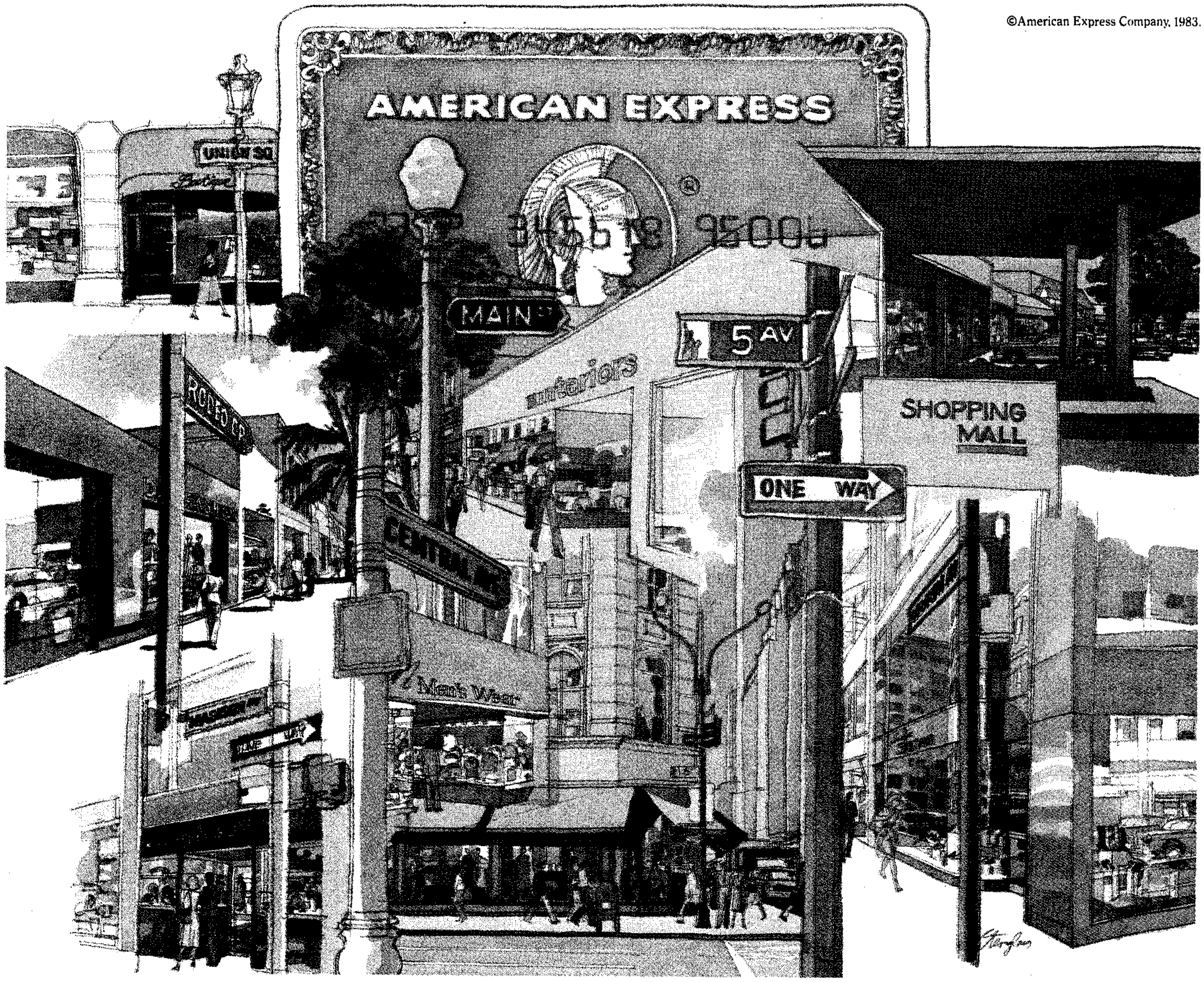

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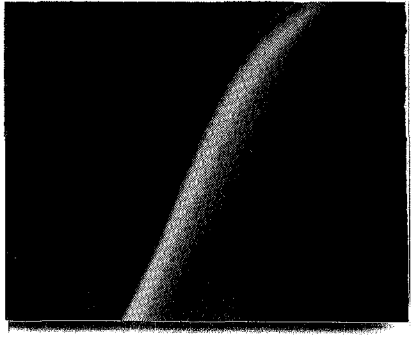

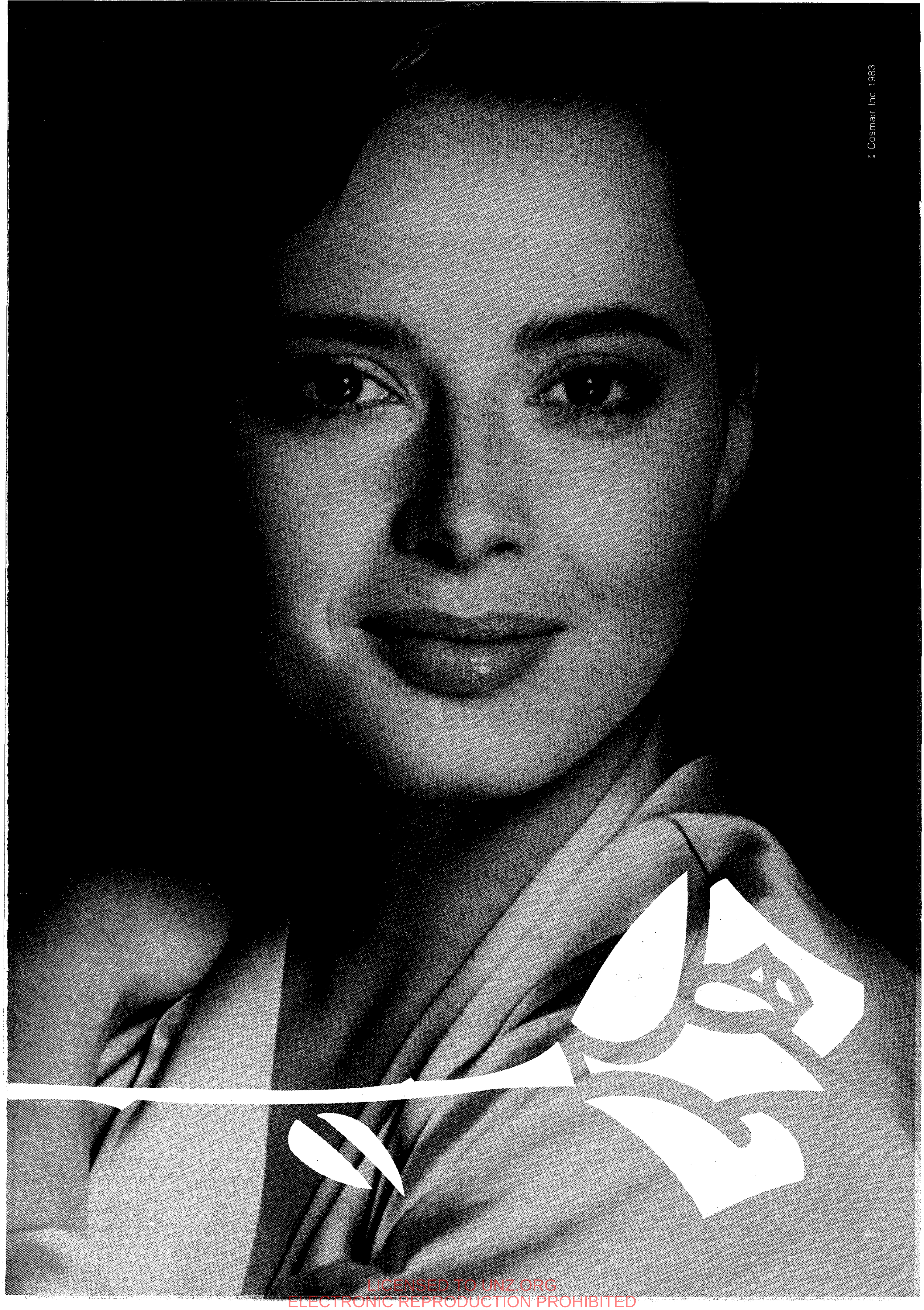

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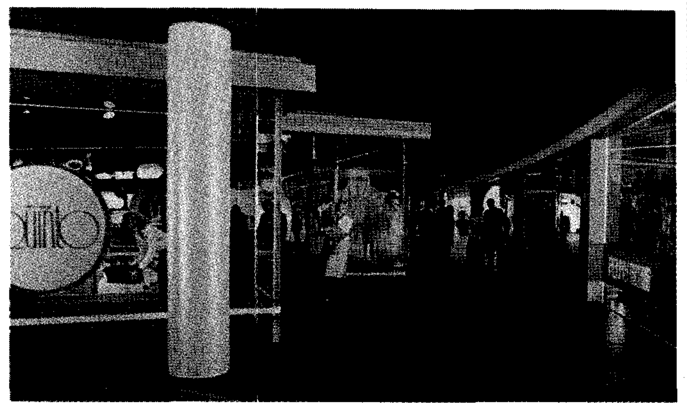

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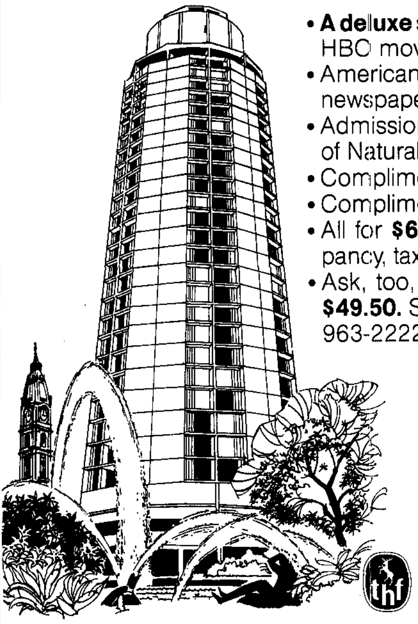

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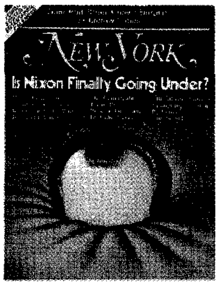

FEBRUARY 1974

New York
The Most Exciting Place to Live in the City

MAY 1974

"Right on!" Someone in the back digs it too.

"Right on!"

—Tom Wolfe
"Radical Chic:
That Party at Lenny's"
June 8, 1970

Let me try to describe some of the things that happen in Mozart that are particularly precious to me. One is in the slow movement of the G minor String Quintet, K. 516. The movement is in the key of E flat major, and according to what we know from books (and what Mozart knew from his own sense of logic) we can expect the music to move from an initial statement in that key, through a harmonically unsettled period of modulation, to a second stable area in the closely related key of B flat major. Mozart doesn't quite do that, however. The somber, elegiac nature of his material leads him (or he leads it; that doesn't matter) to the key of B flat *minor*. Now, if you take two scales that start on the same note, like B flat major and B flat minor, the most striking difference between them is the third note: D natural for the major, D flat for the minor. The passage in B flat minor has been hushed, solemn, centered around the lower end of the range; now something miraculous occurs: the first violin soars up to the top of its range with a lyrical melody that begins on a D natural, thus setting in the strongest light the fact that Mozart has now, finally, shifted to the major key.

All Mozart has really done here is to expand, or to bend slightly, the standard attitude of his time as regards key-relationships. But what he has also done is to create within a classic convention a touch of incredibly powerful drama: the poignant beauty of the whole passage in the minor, and then the shattering effect of that high D. If I have a favorite note in all music, that high D natural is it.

—Alan Rich
"Third Annual
Mozart Birthday Article"
January 25, 1971

Serpico was wearing his old Army fatigue jacket, dungarees, and his unkempt beard. With a partner on either side of him, he knocked and called out in Spanish: "Tell Mambo I want to make a buy."

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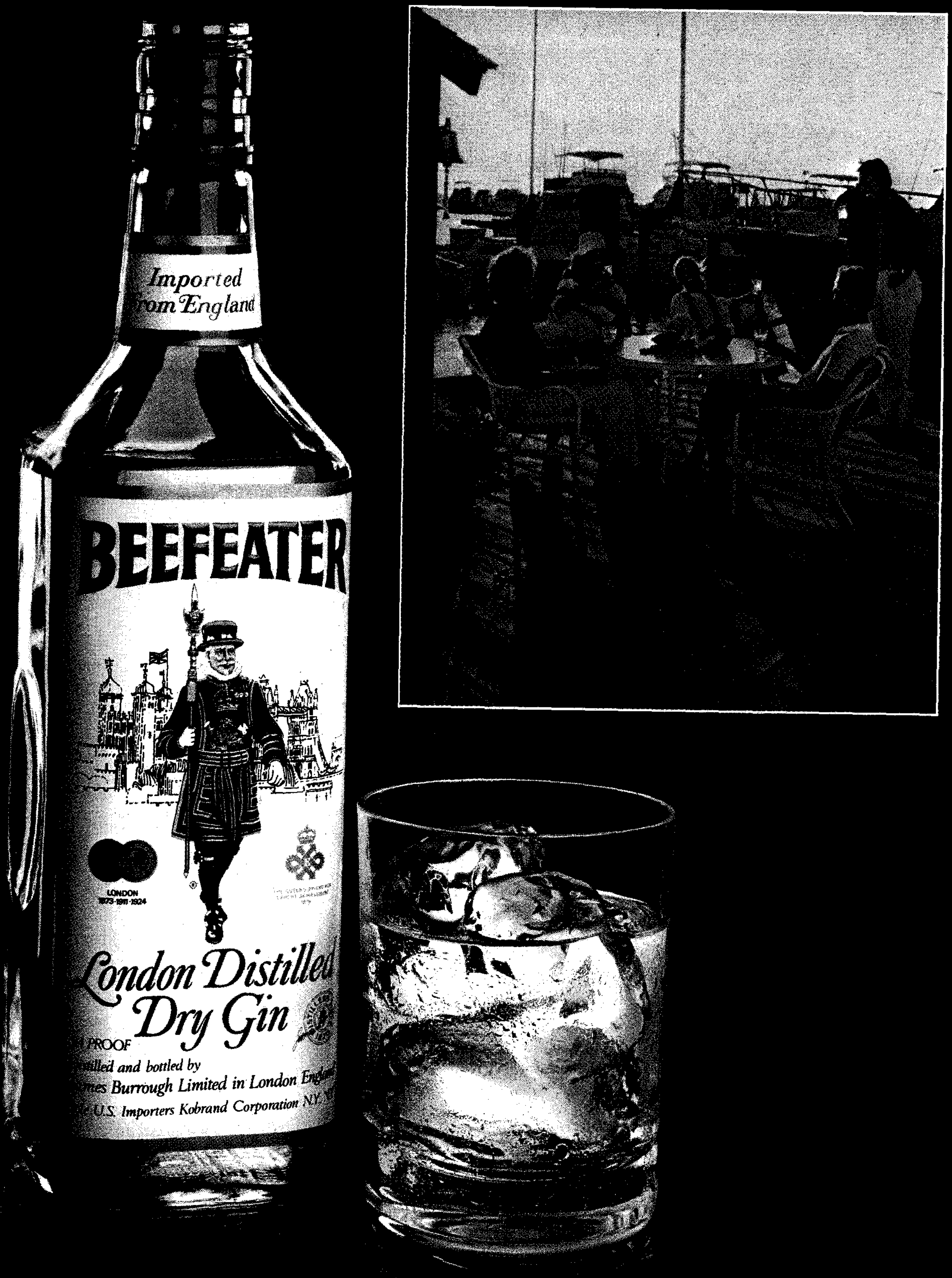
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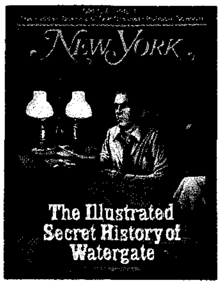
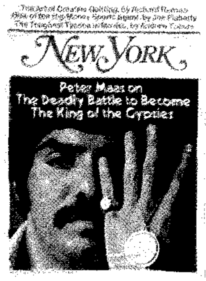


JUNE 1974


New York
Peter Maas on The Deadly Battle to Become The King of the Gypsies

SEPTEMBER 1974

The door had opened a crack; it was on a chain. A face peered out—the voice that went with it summoned Mambo from another room.

Serpico shouldered into the door, breaking the chain. "Police. You're under arrest," he cried. Mambo came running up. The two men were trying to force the door shut on Serpico, who had his head and one arm inside the door. Serpico's gun was in his hand and cocked.

Inexplicably, the other two plainclothesmen simply stood there, frozen.

Serpico turned to shout: "For God's sake, what are you waiting for? Give me a hand."

Serpico's attention was diverted only an instant. As his head spun forward again he was looking down the barrel of Mambo's pistol. Mambo shot him in the face. There was a second explosion—Serpico's gun had fired too.

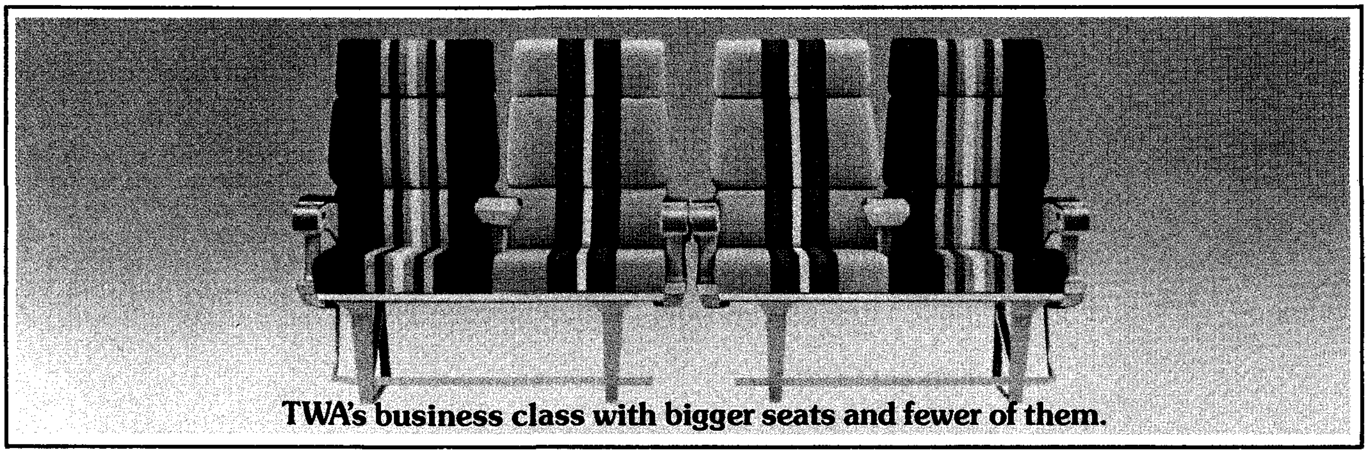
Serpico fell. He lay on his right side, both feet inside the door. So the door could not be closed, and nothing impeded pursuit. A woman was screaming. Mambo and the other man went out the back window and escaped. There was no pursuit by Serpico's partners, who were apparently too stunned to move.

"I can only tell you," a high-ranking police official said later, "that when word came in that Serpico had been shot, this building shook. We were terrified that a cop had done it."

—ROBERT DALEY
"PORTRAIT OF AN HONEST COP:
TARGET FOR ATTACK"
MAY 3, 1971

MORELS EXCITE ME. FIDDLEHEAD ferns delight me. Ditto bacon, lettuce and avocado sandwiches and the French fries at Carrol's drive-in. I love the snap and calculated spare luxe of the Four Seasons but I don't mind sawdust on the floor of a steak house or zero ambience or the Formica-and-vinyl iridescence of a good Chinese restaurant. Cleanliness, I must confess, is the last thing I think about . . . unless it's a dirty leaf of lettuce or an unwashed heart of celery. The noise at The Palm doesn't grate, but close quarters, cramped elbows, and waiters who knock into my chair frazzle my nerve endings. Militant waiters at Lundy's in Brooklyn are charming. The sullen gracelessness at Chock Full O'Nuts infuriates me. A

More seat vs. more seats.



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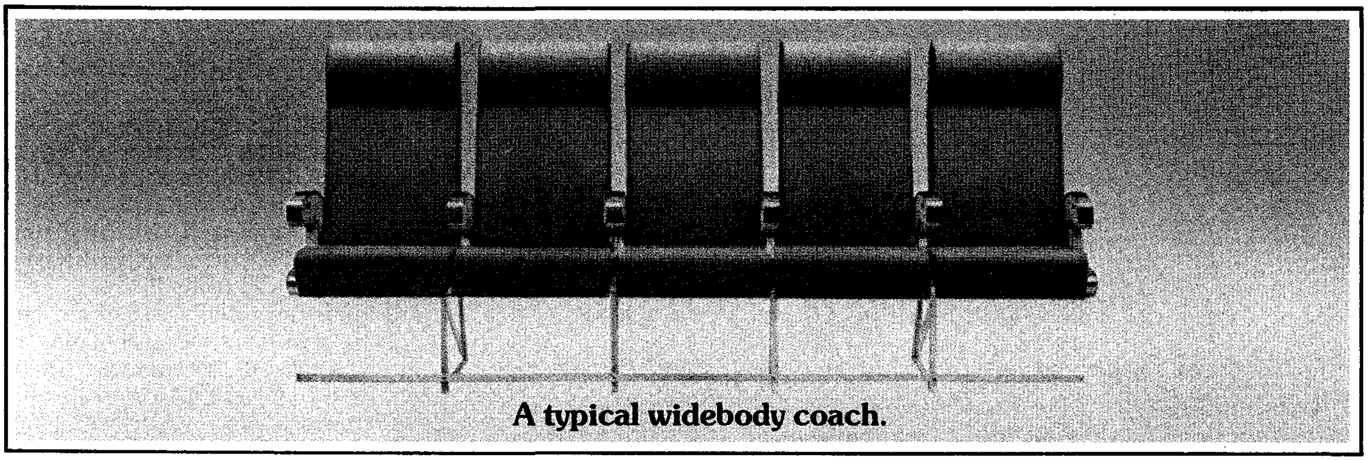

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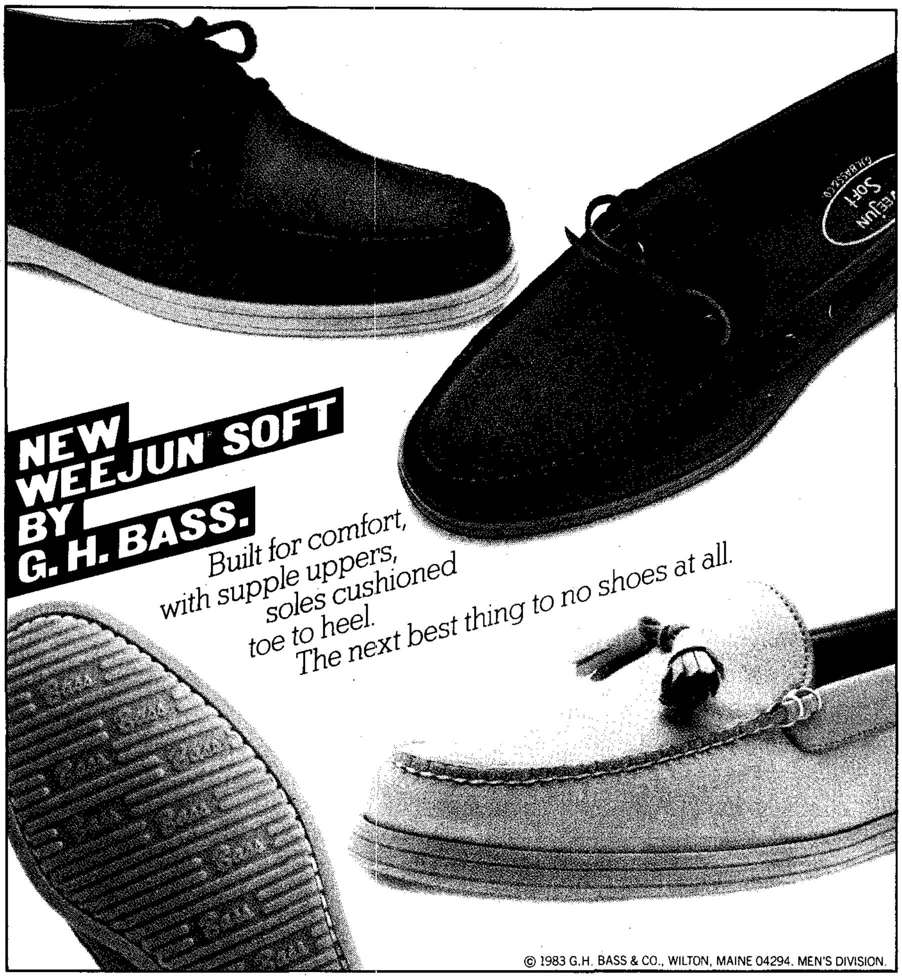
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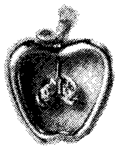

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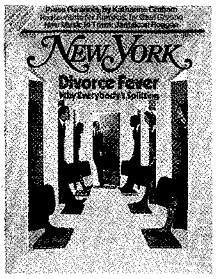


OCTOBER 1974

NOVEMBER 1974

good dinner at a reasonable price is rare and worth reporting—but the delightful intoxication of a sauce sublime truly knocks me out.

I have dedicated myself to the wanton indulgence of the senses. And I shall consider it fitting and divine if on my deathbed my last words echo those of Pierette, the sister of Brillat-Savarin, who died at table shortly before her one hundredth birthday: "Bring on the dessert . . . I think I'm about to die."

—GAEL GREENE
"CONFESSIONS OF A SENSUALIST"
MAY 17, 1971

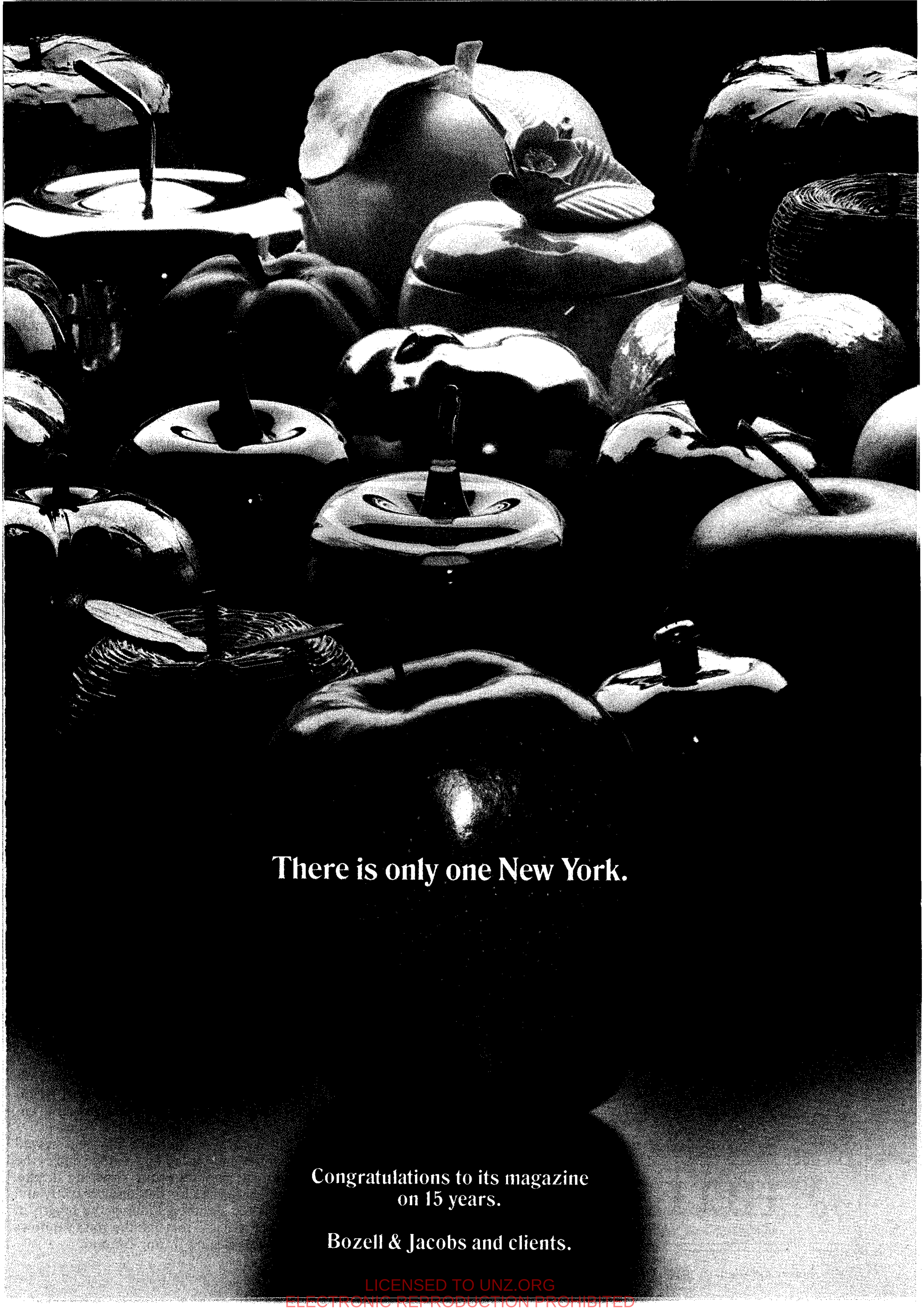
LENNY IS REALLY GETTING INTO HIS rhythm now. It takes him a while to warm up and get his curve breaking nice across the dinner plates. Now he's catching that inside corner with every line. His high-pitched nasal voice is shaping the hip words and phrases just like a jazzman bending a note or bopping a tune. He's talking fast, fast, fast. A Charlie Parker tempo. He's going through a whole series of insane what-ifs: a Genie in a Jewish candy store: (Old Jew) "Make me a malted." (Genie) Zoom! "You're a malted!"

Fanning down the waves of applause with his free hand while clutching the Shure in his fist, Lenny races straight into *How To Relax Your Colored Friends at Parties.* The piece begins with Lenny holding a whiskey glass and toasting and talking in a hearty drunken voice to an invisible but all too obvious black cat. "That Joe Louis was a helluva fighter . . . Credit to your race . . . These Hebes here . . . You're not Jewish, are you?"

Dirty Lenny, Dirty Lenny, Dirty Lenny! The comics are shaking their heads in disbelief. The shinglemen are in convulsions. The dykes are barking like mastiffs. And one Broadway columnist is slipping out the door to lodge a complaint with the police.

—ALBERT GOLDMAN, FROM THE JOURNALISM OF LAWRENCE SCHILLER
"TONIGHT AT THE BLUE ANGEL: LENNY BRUCE"
SEPTEMBER 6, 1971

IN MOMENTS OF SUBURBAN STRIFE, Fred often asks his wife, "Why haven't you mended my shirt and lubricated the car? *What else have you got to do but sit around the house all day?*" How dare he ask such a question?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Congratulations to its magazine on 15 years.
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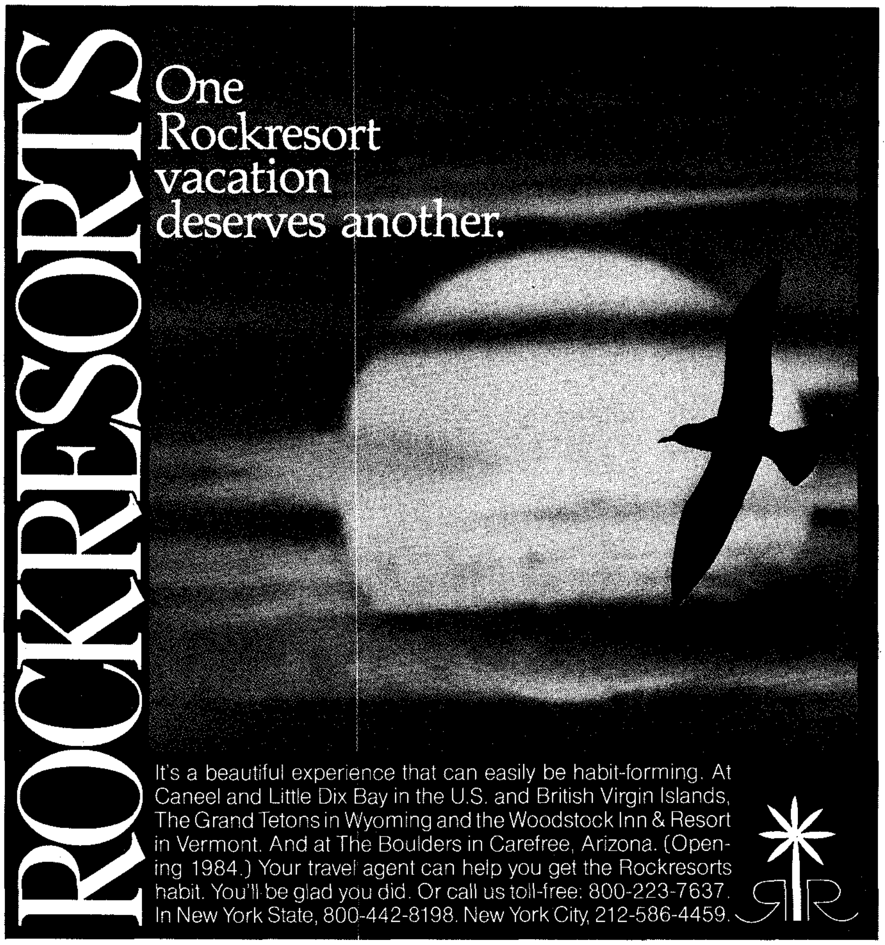
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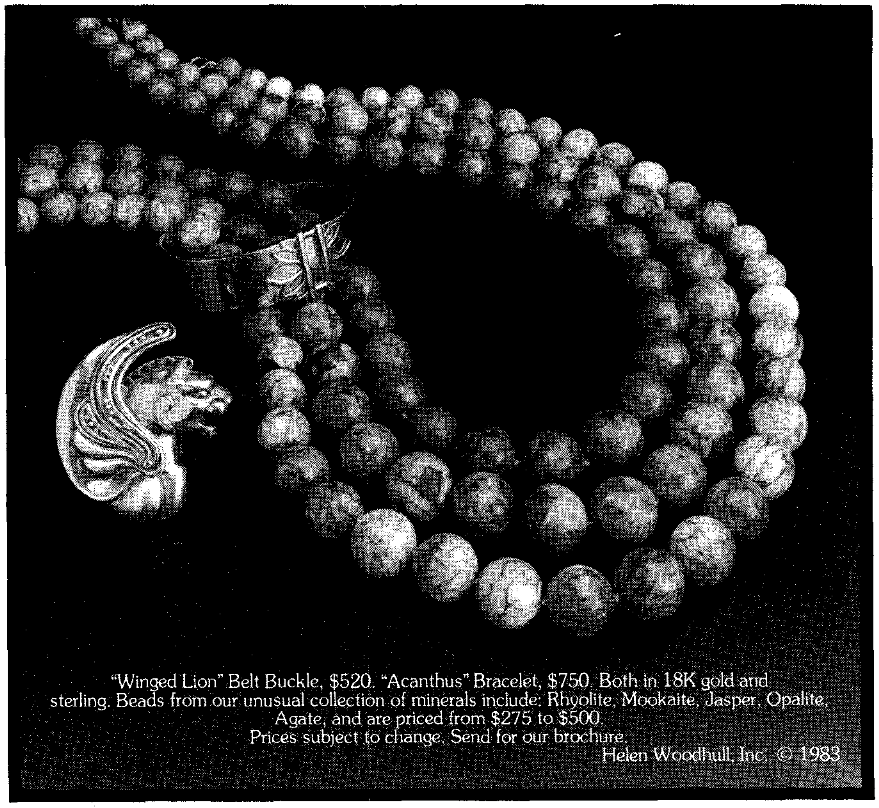
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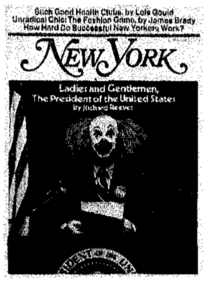
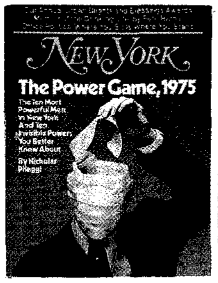

Such Good Health Clubs, by Lois Gould
Unradical Chic: The Fashion Game, by James Brady
How Hard Do Successful New Yorkers Work?
New York
Ladies and Gentlemen, The President of the United States
By Richard Reeves

NOVEMBER 1974


New York
The Power Game, 1975
The Ten Most Powerful Men in New York And Ten Invisible Powers You Better Know About
By Nicholas Pileggi

JANUARY 1975

What sort of bizarre social arrangement is post-industrial-revolution marriage? What kind of relationship involves two people sharing their lives without knowing, or apparently caring, what the other does all day?

According to insurance companies, it would cost Fred $8,000 to $9,000 a year to replace Alice's services if she died. Alice, being an average ideal suburban housewife, works 99.6 hours a week—always feeling there is too much to be done and always guilty because it is never quite finished. Besides, her work doesn't seem important. After all, Fred is paid for doing whatever it is he does. Abstract statistics make no impact on Alice. "My situation is different," she says. Of course it is. All situations are different. But sooner or later she will experience—in a blinding click—a moment of truth. She will remember that she once had other interests, vague hopes, great plans. She will decide that the work in the house is less important than reordering that work so she can consider her own life.

The problem is, what does she do then?

—JANE O'REILLY
"THE HOUSEWIFE'S MOMENT OF TRUTH"
NEW YORK INTRODUCES *MS.*
DECEMBER 20, 1971

EGAN, SANCHEZ, THE POSTAL INSPECTOR and I went to a bar in Bed-Stuy where a cop can drink and eat safely. On the way we passed several bars catering to the holiday atmosphere that occurs twice a month on welfare check day.

"Tonight there'll be more stabbings and shootings than the rest of the month put together except for next Mother's Day," Egan observed grimly.

"You see that big buck?" he pointed out a huge black man leaning on the bar we were passing. "If we watched him all day we'd see three women come in and give him half their welfare money. He's got a wife and three kids, a girl friend with two of his little bastards, and another girl friend with one."

We walked into the bar that served whites and settled down at the end of the air-conditioned room, ordering drinks. Egan downed his first one promptly and ordered another, looking the length of the room and through the glass windows at the surging throng beyond.

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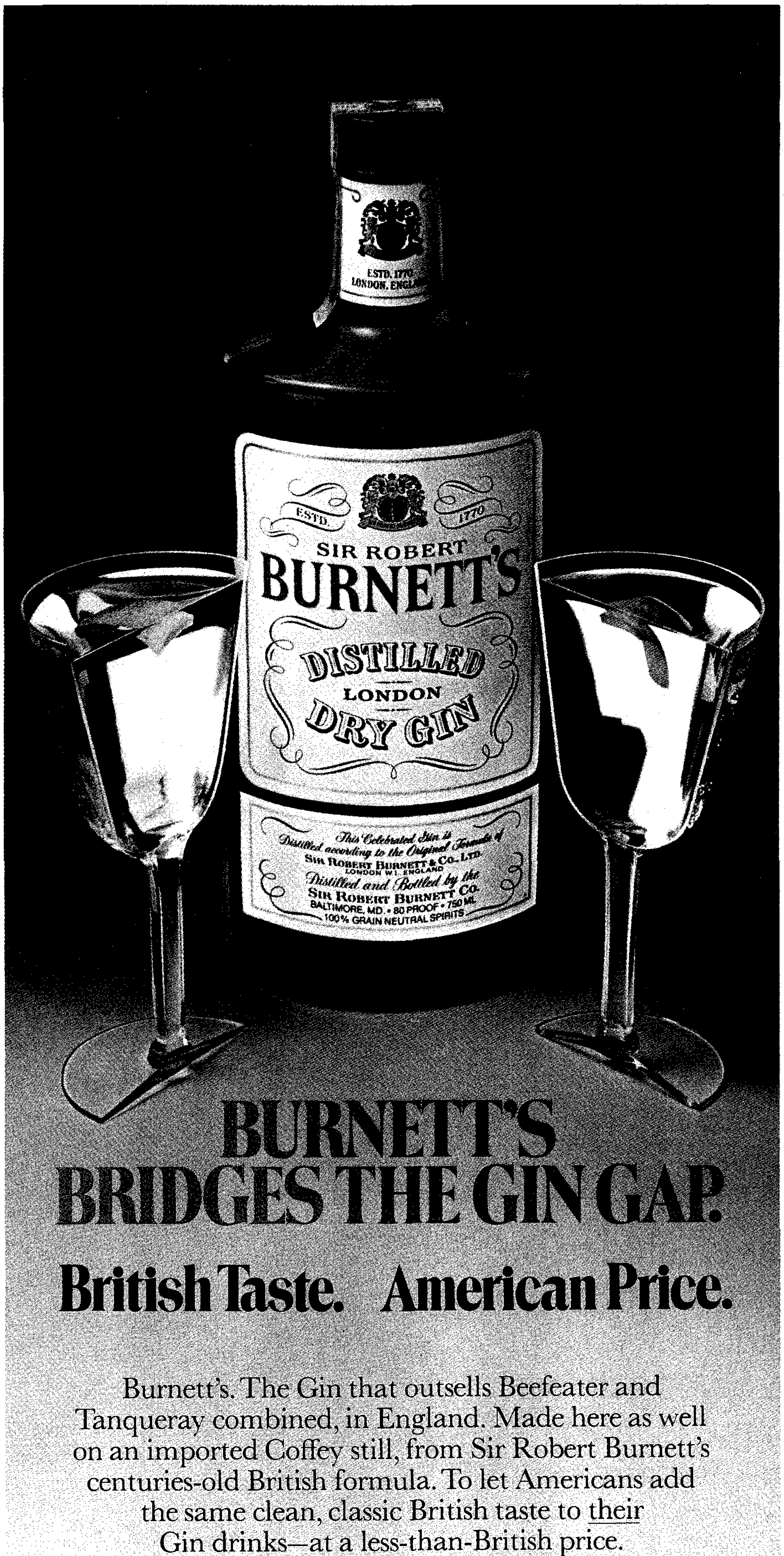
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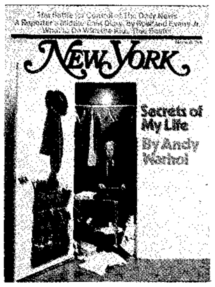
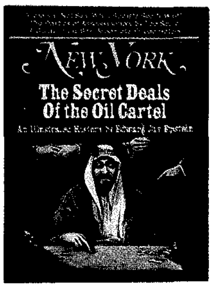

NEW YORK
Secrets of My Life By Andy Warhol

MARCH 1975


NEW YORK
The Secret Deals Of the Oil Cartel

JUNE 1975

"They don't know how lucky they are out there," he said. "Mr. Egan is going to be detained all afternoon and evening with his collars in court. Then he has to go over to the property clerk and turn in the evidence."

"You're going to turn it in?" Sanchez asked.

"Maybe not. Like I said, those niggers are sure to have lawyers. I could spend the next two weeks doing nothing but driving back and forth between court and the property clerk instead of doing my little bit at keeping the streets clean."

"By the way, when did you do it, Popeye?" Sanchez asked admiringly. "I knew what you were going to do, but I never saw it."

Egan gave his partner a look of mock hurt. "George, you suggesting I'd plant stuff on them, those nice hard-working colored gentlemen that keep the poor goddamned addicts in my precinct so well supplied 24 hours a day?"

—Robin Moore
"Why They Got Popeye"
January 31, 1972

ALL AT ONCE THE MOLDERING OLD house of journalism was St. Peter's in Rome, an institution with commandments, traditions, rituals, and, above all, a holy canon tested by the centuries. There was Journalism—which, in this tableau, had a precise format and a holy canon—and then there were certain pagan, bastardized corruptions of Journalism, à la Haitian voodoo with its crosses and bleeding hearts of Jesus. The *New York Review of Books'* articles actually used the phrase "bastard form." The term *New Journalism* was not current at the time, and so Macdonald devised one of his own: Parajournalism. He defined it as "a bastard form, having it both ways, exploiting the factual authority of journalism and the atmospheric license of fiction."

To tell the truth, I have always rather liked the term. It is certainly more felicitous than "the New Journalism." The prefix "para" means "alongside of" . . . and one of the saving graces of the new form that Breslin and Talese and I and others were working in was that it had not grown directly out of traditional journalism. For example, unable to do the kind of work he wanted to on the very bastion of traditional journalism, the *Times,* Talese had started turning to

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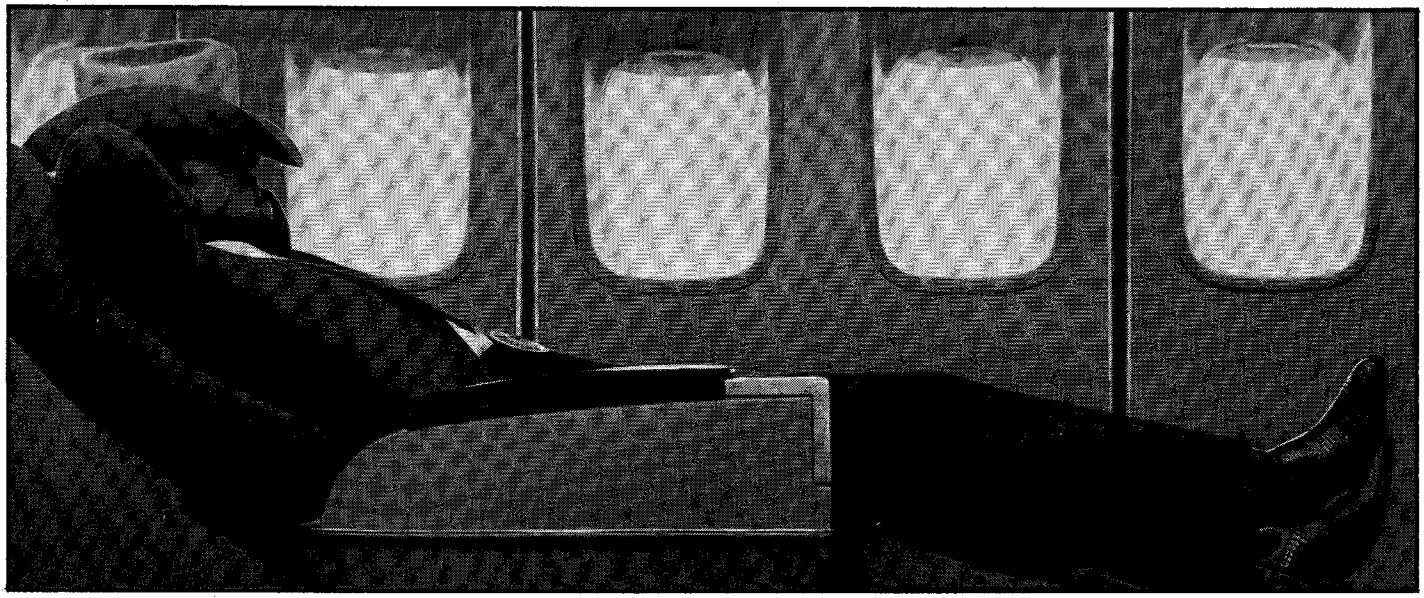

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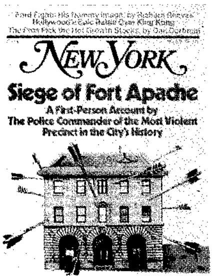
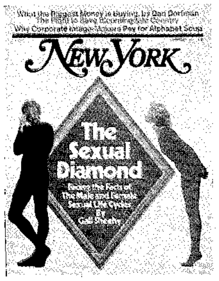

New York
Siege of Fort Apache
A First-Person Account by
The Police Commander of the Most Violent
Precinct in the City's History

JANUARY 1976

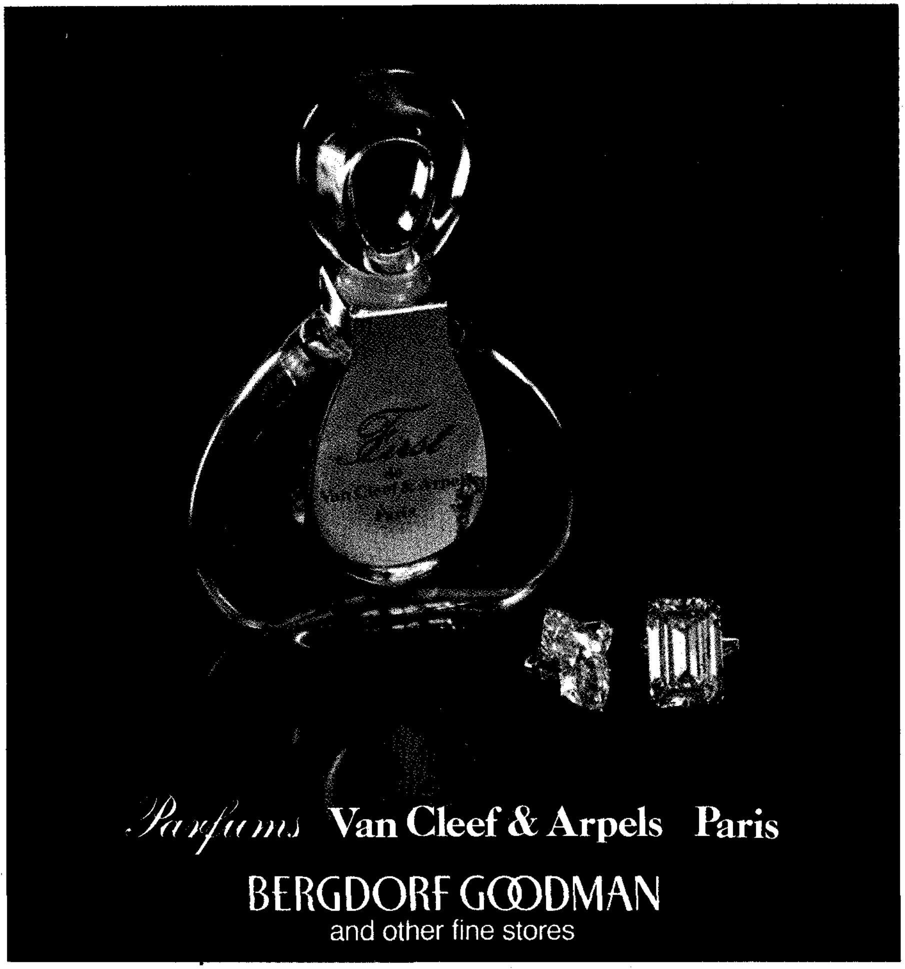

What the Biggest Money is Buying, by Dan Dorfman
Why Corporate Image-Makers Pay for Alphabet Soup
New York
The Sexual Diamond

FEBRUARY 1976

Esquire. In our view—and I think I can speak for most of them—traditional journalism was, in fact, retrograde, lazy, slipshod, superficial, and, above all, incomplete—should I say blind?—in its coverage of American life. A new journalism had really arisen *in spite of* traditional journalism, but, as far as I was concerned, *alongside of* would do . . . I even rather liked the definition—"a bastard form, having it both ways, exploiting the factual authority of journalism and the atmospheric license of fiction"—except that the intent of the word *license* was "inaccuracy." Other than that . . . fine! Having it both ways . . . but exactly!

—Tom Wolfe
"The New Journalism: A la Recherche des Whichy Thickets"
February 21, 1972

One of Kinsey's findings about extra-marital sex was that it was usually performed under conditions superior to those of pre-marital sex, since the partners, already married, are used to comfort and space and privacy. Most of the married women I've talked to stress the fact that they do not care for hotel-room sex ("If it's a hotel room," said one, "you've got to rent it as Mr. and Mrs. and not try to save money by renting it in the man's name and having you come up and visit him. These snotty hotel detectives look out for this kind of thing, trying to get a bribe, and it can be very scary for a married woman with a lot to protect") and that available quarters are an important consideration. For those women with single or separated lovers, the place of choice, of course, is the man's apartment. But since the overwhelming majority of married adulteresses are involved with married men, domicile space presents a problem. Several women told me they had solved it by having lovers whose wives were working women, which made the lovers' apartments more available, particularly on lunch hours. One friend told me, "We actually use my apartment while my baby is napping. It's been going on for a year and a half now, and since the baby was six months old he's been napping every afternoon for a good three hours. I put him down at noon, and my lover arrives, checking by phone first, at about one. He's on his lunch hour, but he



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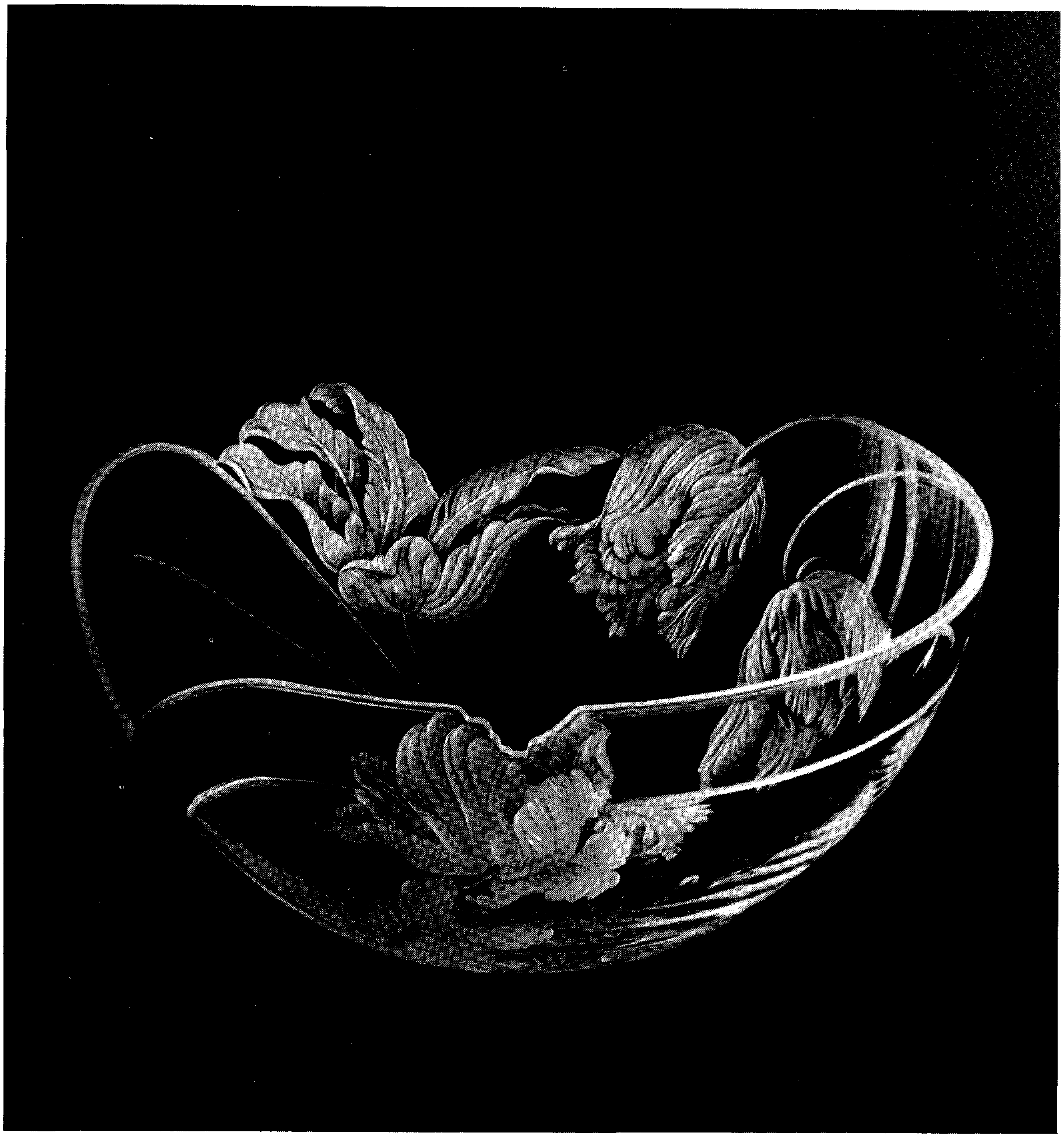

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NEW YORK
GOSSIP

MAY 1976

works at one of these understanding places and he's told them he has therapy twice a week and will be gone a bit long. So he gets up here by one, we stay in bed till about two. Then we have a drink and I fix him a sandwich.

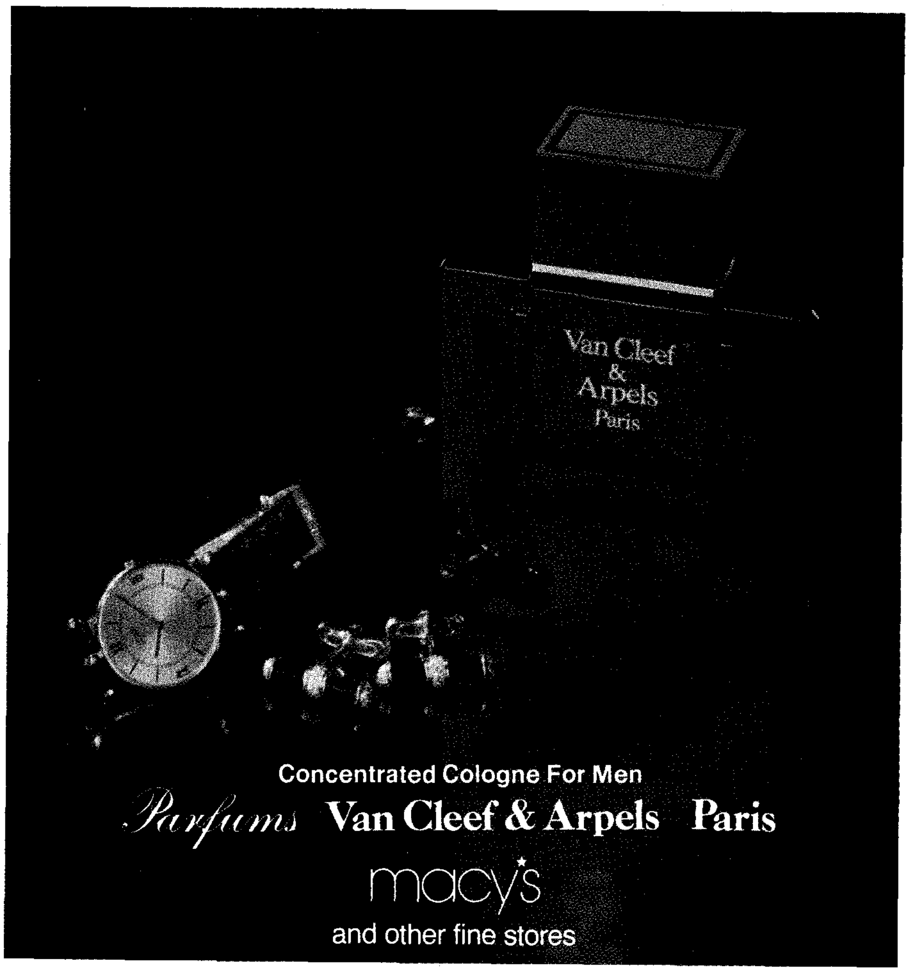
We used to go to his apartment. His wife works and is almost never sick. But he was afraid the elevator man might get suspicious seeing him come home in the middle of the day and say something to his wife. He feels that no one would suspect me, what with the baby, and my going in and out with the stroller and bottles all day.

—LINDA WOLFE
"CAN ADULTERY SAVE YOUR MARRIAGE?"
JULY 3, 1972

THE MORNING TRAY COMES IN AT eight with "The Times" and "The News." Though they have been married for three and a half years, they have known each other since university days. "We are each other's family," explains Diane. "He is my best friend and I am his. There is nothing of him I don't know. And besides, we don't take anything very seriously. The only way for a relationship to survive, I think, is to have no sex at all. After all, you marry for friendship, for companionship—and passion after a while . . . pfffft. I mean, does it excite you when your left hand touches your right?"

Egon is not in the least self-conscious. "You just live once," he says, "and I am getting the most out of it. After a while, passion—you know—cools. So a little here, a little there at three in the afternoon. What harm?" Egon admits that were he to meet an attractive man, he would not be loath to experiment. But Diane is not so sure. "Homosexuality is a kind of narcissism," she says. "It's like making love in front of a mirror. It's a big bore. Besides, what is the point of being a woman if you have to drop yourself two stages to act like a man? Butch dykes upset me. A pretty, attractive woman? That's different." "Once in Paris we tried it with another woman," Egon says. "There were three of us. But you know what?" He shrugged. "It was just twice as much work for me."

—LINDA FRANCKE
"THE COUPLE THAT HAS EVERYTHING. IS EVERYTHING ENOUGH?"
FEBRUARY 5, 1973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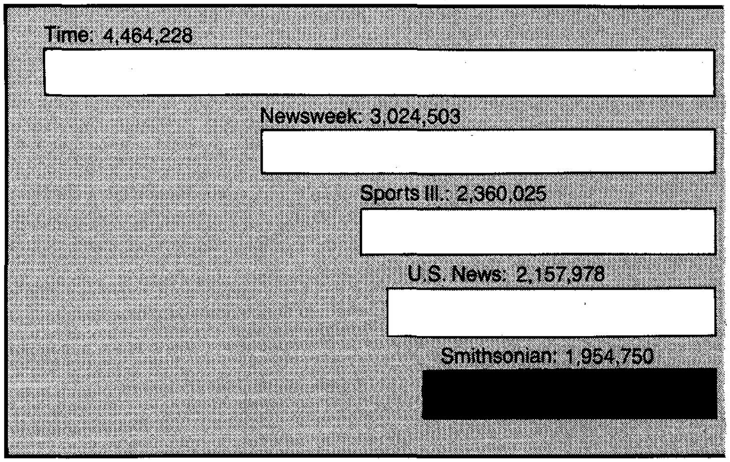

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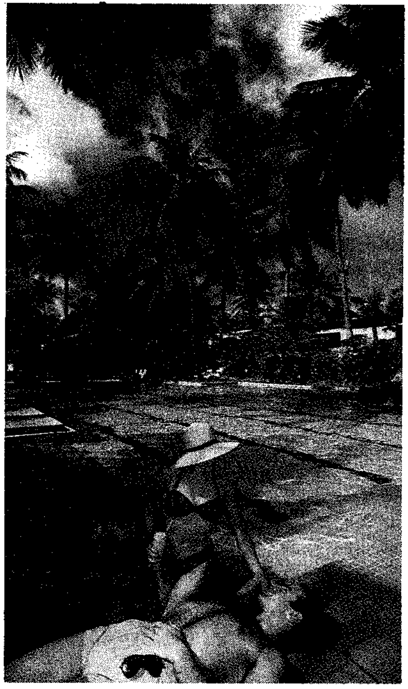

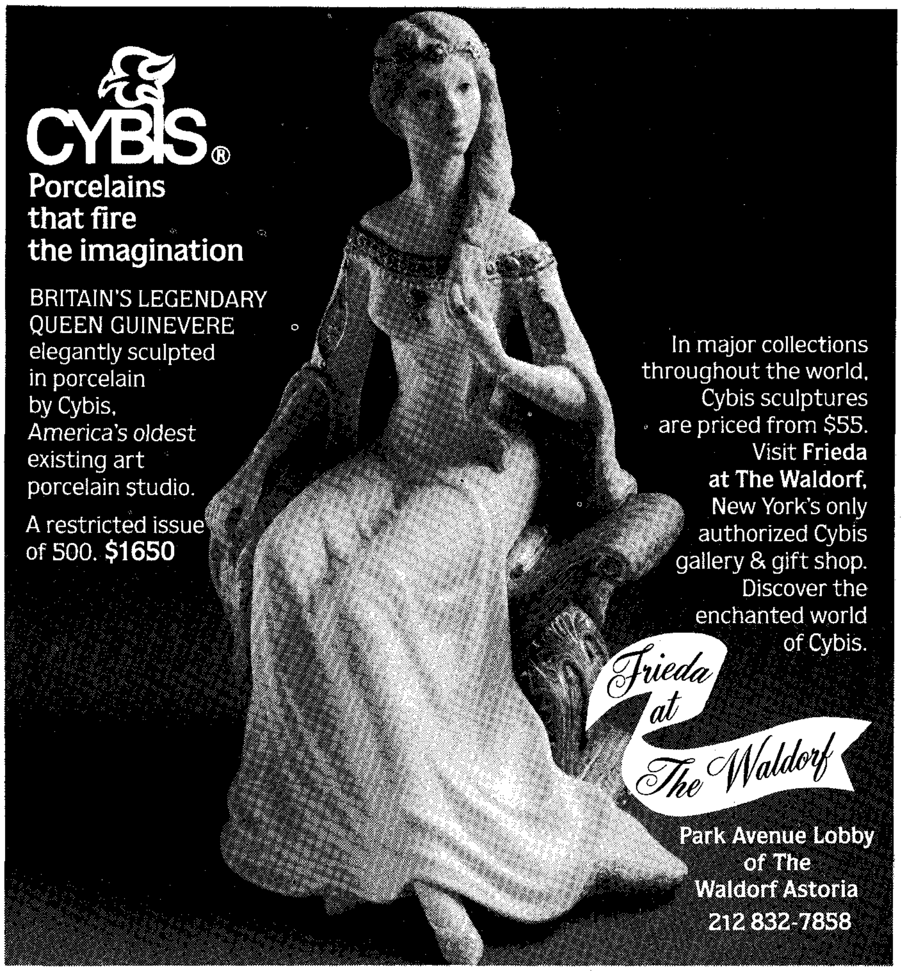

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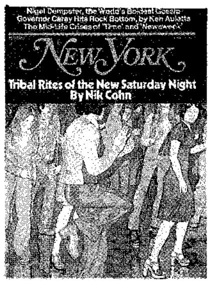
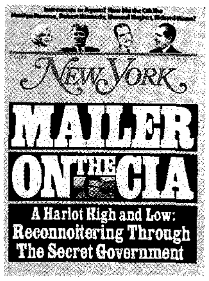


JUNE 1976


NEW YORK
MAILER ON THE CIA
A Harlot High and Low: Reconnoitering Through The Secret Government

AUGUST 1976

IT WAS THE COCKROACHES THAT GAVE it away. If the little insects hadn't suddenly begun skittering about in the property clerk's narcotics bins in the summer of 1972, perhaps no one would ever have known that 400 pounds of pure heroin and cocaine, being held as evidence in drug cases, had systematically, over three years, been replaced with milk sugar. Former Police Commissioner Patrick Murphy's admission of the thefts last December was an astounding revelation. The Police Department, still groggy from the Knapp Commission's findings, was stunned into silence. Even the mimeograph machines at the Patrolmen's Benevolent Association were inoperative for a couple of days.

Somehow, between 1969 and 1972, New York Police Headquarters had become the nation's largest heroin recycling plant, and the men who controlled much of the city's drug supply, set its price, administered its distribution, and ruled its junk trade were a handful of the city's top narcotics detectives themselves.

—NICHOLAS PILEGGI
"FURTHER DEVELOPMENTS IN THE 'FRENCH CONNECTION' CASE"
SEPTEMBER 24, 1973

WHEN THEY MARRIED IN THEIR early twenties, the classic couple colluded in the decision that she would stay out of anything but peripheral participation in the adult world and reproduce a family world for him. Roughly seven years later he is feeling competent as a new man, an acknowledged adult.

Now invigorated by his new-found confidence, no longer in constant need of having his loneliness "taken care of," and having become bored by a substitute mother, he changes the instructions to his wife: now you must be something more, too. Be a companion instead of a child and mother, be capable of excellence like me. "Why don't you take some courses" is the way it usually comes out, because he still doesn't want her to stray too far from the caretaking of him (and children if they have or plan them). But what *he* sees as "encouraging" her, *she* perceives as threatening her, getting rid of her, freeing himself from her, because this relationship has become mutually restricting.

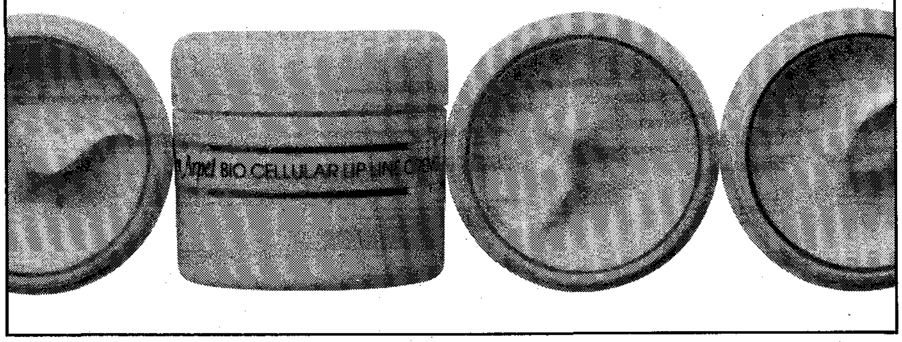
BERGDORF GOODMAN

PERRY ELLIS SPRING

"paper-cut lips
(blabbermouths about age)

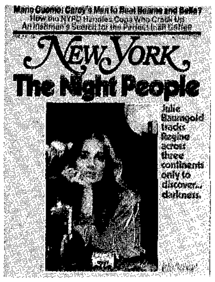
With my new Bio-Cellular Lip Line Creme, I think you can chase those cut lines away. I found this unique plasma formulation in Europe. It's a clear fluid that's practically kin to your skin. That's why it helps to plump-up lip lines, fill them in, minimize them. And, best of all, it stops your lipstick from sneaking into them. Gives you a fuller, younger, happier mouth that's mum about your birthdate. That alone is worth 15.00. You'll find it at Macy's: Herald Square, Roosevelt Field, Kings Plaza, Rego Park, Stamford, Huntington, and Staten Island."

Adrien Arpel



Real Cowboy Gear! New Sexy Fashion
NEW YORK
Tom Wolfe
Reports on America's New Great Awakening:
THE "ME" DECADE

AUGUST 1976


NEW YORK
The Night People
Julie Baumgold tracks Regine across three continents only to discover... darkness.

MARCH 1977

She is at war with her own age 30 inner demons, but ill equipped to be "something more." As part of their earlier collusion, she was told she didn't *have* to get out into the world in any full sense. She could become her mother in her own married household. So long as she does not individuate, she can partake of all those illusions which she brought along from her own mother that made her feel safe. Anyone who pushes the other way is goading her toward danger.

Now her experience is absolute betrayal. She is being kicked out of her own house. She is eighteen again, filled with all the anxieties that the eighteen-year-old has in going to college for the first time. Little lessons in culinary and creative arts lead nowhere, except to the end of the course and back to the house. This is not being "something more." It is playing at something else. Her attention span shortens as the inner agitation builds.

If the woman does not act on her impulse to broaden at age 30, the bind doubles. Sensing that to really give in to it will invite a backlash from him, she retreats to the safety of her un-grown-up stage and tries to reel him back in with her. He senses that as a trap. What he formerly saw as safety, he now resents as danger. Now her whole effort is to hang on to the arrangement and hate him. Who is right? They both are.

And that—the switching of signals—is the classical Catch-30.

—GAIL SHEEHY
"CATCH-30 AND OTHER PREDICTABLE CRISES OF GROWING UP ADULT"
FEBRUARY 18, 1974

SHOPPING (BERNIE BUYS A GEORGIAN mirror, sight unseen, because it sounds like the right size) and lunch. A Chelsea restaurant with Chinese cooks, Italian waiters, and Paris prices. How many girls? Nine? Ten? Twelve? "The trouble with eating with so many girls," Bernie says, "is that all they talk about is skin cream and hair conditioner. . . ."

"The pound is standing at 2.42," observes the Dutch lovely. She is deep in the financial pages.

"That's up. How's the Swiss franc?"

But soon the talk returns to girls.

"I wonder if balling wastes your energy?" Bernie asks. He didn't ball in

In 1886 Pierre Smirnoff produced a vodka so exquisite, he shared it with his closest friends. The Czar of Russia, the King of Spain, the King of Sweden...

It was Pierre Smirnoff's artistry, not his family tree, that endeared him to Czar Alexander III back in 1886.

It was then, with just one taste of Pierre Smirnoff's vodka, that the Czar appointed him the purveyor of spirits to the Russian Imperial Court.

After that, Pierre Smirnoff enjoyed an ever expanding circle of friends. Both Russian and European nobility immediately recognized the unique taste of his creation for what it was. Highly superior vodka. Naturally. Because he created it with only superior ingredients, in the finest Russian tradition.

Today, the tradition continues. The unique taste which captivated 19th Century aristocracy is available to you. It's called Smirnoff de Czar. And one sip will tell you why this very special reserve vodka is meant to be shared with only your closest friends.

Smirnoff de Czar®
Special Reserve Vodka

SMIRNOFF
Nº 63
Smirnoff de Czar
SPECIAL RESERVE VODKA
DISTILLED FROM GRAIN

Smirnoff de Czar® Vodka, 82.6 proof, distilled from grain, 1982, Ste. Pierre Smirnoff Fls. (Division of Heublein, Inc.), Hartford, Ct. Made in U.S.A.

THE GREAT CHEESES OF EUROPE.
ONE TASTE IS WORTH A THOUSAND PICTURES.

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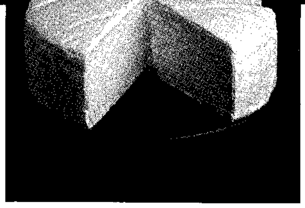

Treat yourself to CAMEMBERT & COCKTAILS.

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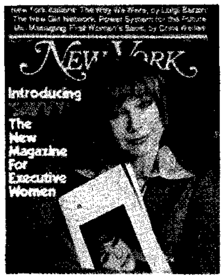


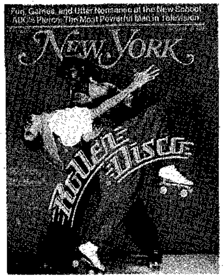
APRIL 1977

Special Twelve-Page Guide to Adult Education
Down Lois's Lane: Superman of the Ad World
New York
Gay Clout

AUGUST 1977

The CIA Connection at CBS, by Daniel Schorr
Where You Can Buy a Great Brownstone for $20,000
John Rodney, the Man in the Empty Suit
New York
Meet Teri and Brooke Shields

SEPTEMBER 1977



OCTOBER 1977

prison and look at all the writing he got done. "You know, there's something to be said for the monastic life. . . ."

A small silence settles over the table. "Not much, though," he adds.

And how about balling on a one-to-one basis?

Chuckle. "Oh, there's *nothing* to be said for that."

Over the road to Piero de Monzi, one of London's more expensive boutiques. A pair of pants for each of the girls.

On the way back, he remarks to me, "You know, the trouble with women is the *terrifying rate of obsolescence.*"

"What means 'rate of obsolescence'?" asks the Dutch lovely. "A beautiful woman with a brain is like a beautiful woman with a club foot," he once observed. "Women are supposed to be warm . . . and soft . . . and gentle. I really don't feel comfortable with a woman who looks and acts like Woodrow Wilson."

His way is, he finds, honest. "For instance, I don't think I've ever had an affair with a married woman. *Knowingly.* It's almost like reaching for a fellow's wallet."

Okay. But why the multiplicity? "I just don't want to get involved in one very intense relationship. I think that one can have all of the joy—or, at least, *most* of the joy—by having a lot of pleasant relationships operating simultaneously and intermingling. There's this sophomoric notion of two people walking hand in hand into the sunset. As far as I'm concerned, all fifteen of us walk hand in hand into the sunset."

—ANTHONY HADEN-GUEST
"BERNIE CORNFELD, DOES YOUR MOTHER KNOW YOU'RE OUT?"
JUNE 3, 1974

SO WHAT'S GOING TO HAPPEN? Maybe this: the Arabs are not going to buy General Motors, or General Anything. They're going to lend, and lend, and lend. To banks, corporations, countries, supranational institutions. And make interest, and interest, and interest on interest. Until they've got half the world in hock. Until we owe them so much money it will simply not be possible—ever—to repay it. If they reach that same conclusion, and pull the rug, we are going to have the greatest financial and economic catastrophe this earth has ever seen.

Or maybe this: the Western World will decide, collectively, that it simply cannot allow this to happen. No rugs will be pulled by the Arabs or anybody else. If the Arabs don't see reason, we send in the gunboats, Marines, or anything else that is handy. And we tell the Russians—and the Shah—to keep their cotton-pickin' hands off. Or else.

Which means we could end up either broke or dead. I really don't know.

—PAUL ERDMAN
"THE CRASH OF '79—WILL WE BE BROKE OR DEAD?"
JUNE 17, 1974

YANA BEGAN REMINISCING ABOUT an accident case Steve had "made" in a Midwestern supermarket. He was already trying to break free from the traditional gypsy life when he and Yana walked into the market, and she saw the broken carton of eggs on the floor and said, "Go ahead," and he said, "No, I don't want to."

"Listen," she said, "God put those eggs there. If you don't do it, I'll shove you myself," and he finally said, "All right, but wait till I take my coat off. I just bought this suit." He went into his act, she screamed and became a witness, and he was rushed by ambulance to a hospital. He spent three weeks there, so successfully feigning madness as a result of the supposed blow to his head, once hurling a trayful of food at a nurse during a visit from an insurance adjuster, that the company was delighted to settle for $23,000.

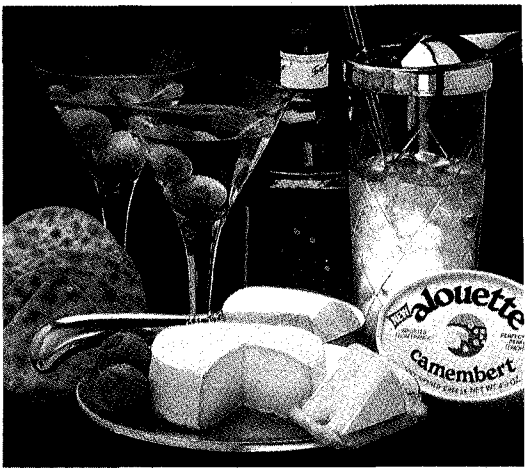
Gypsies are constantly involved in fake accident cases, but Steve was an acknowledged master of the art. He demonstrated his technique, tossing a pencil on Yana's floor as a prop, slipping on it, and going up in the air. He came down with a tremendous thud and lay so motionless, except for a twitching leg, that I was convinced he had overdone it and injured himself seriously. Suddenly he sat up, beaming; I had reacted exactly as a supermarket manager would have.

—PETER MAAS
"THE DEADLY BATTLE TO BECOME KING OF THE GYPSIES"
SEPTEMBER 23, 1974

I DON'T THINK THERE IS A REPORTER traveling with Ford who does not personally like the man. But this has not been an inspiring month, and the talk is

PUT A DELICIOUS NEW WORD IN YOUR MOUTH.
ALOUETTE® CAMEMBERT
(AL-LEW-WET CAM-EM-BARE)

Alouette Camembert is a rich and romantic soft-ripened cheese from France. These small, snowy ovals are filled with a tempting and sensuous taste. For nearly three centuries, cheese lovers have been seduced by the satin smooth texture and gentle flavor of Camembert. Now, Alouette makes it easy to enjoy everyday.



COMPANION TO THE COCKTAIL & MISTRESS TO THE MARTINI.

Serve it with fresh fruit. Sprinkle it with slivered almonds. Or melt it on your breakfast toast. After all, the right way to experience Alouette Camembert is any way you like it.

CONVENIENCE MAKES CAMEMBERT EVEN BETTER.

Dated for freshness, Alouette's distinctive oval cheese box keeps Camembert perfect today, perfect tomorrow. At 4½ ounces, it's the right size for a nutritious, ready-to-eat appetizer or single meal serving. And there's no waste — even the snowy rind is delicious!

ASK FOR GENUINE ALOUETTE® CAMEMBERT

at cheese shops, delis, supermarkets and wherever finer foods are sold.

New Alouette
Imported from France
Perfect today perfect tomorrow
Camembert
Soft ripened cheese net wt 4½ oz.

Fortune announces a new annual directory.

The Fortune Service 500.

It's coming in the June 13 issue of FORTUNE—a new "500 listing" for the fastest-growing part of the economy.

The service sector.

What the FORTUNE 500 directory does for *industrial* companies, the FORTUNE Service 500 will do for *non-industrial* companies. From banks and airlines to telephone companies and department stores.

Of course, FORTUNE's been tracking the performance of non-industrial companies all along. Now—with the service sector becoming so big, so fast—we've expanded and reorganized our listings to create a directory that's even more useful for you.

Apples and oranges.

Why a separate directory for service companies? Because comparing them with industrials is like comparing apples and oranges. They're just too different.

That's why you've never found AT&T, for instance, ranked in the FORTUNE 500 industrials.

The whole world of business is going to be looking for the first FORTUNE Service 500 issue. Which means a unique advertising opportunity for you.

Seven categories.

The rankings will include the top diversified financial, diversified service, and commercial-banking companies—100 in each category. Plus the top life insurance, retailing, utility, and transportation companies—50 in each.

Why seven categories instead of a single list of 500? Because there's no sensible way to rank a retailer with a transportation company, a Sears with a United Airlines.

The last word.

The FORTUNE Service 500 is going to be *the* authoritative analysis. The last word on the subject. It will rank in importance right up there with the FORTUNE 500.

The issue will reach newsstands on May 30. Advertising closing for both color and black and white is April 25.

Business decision-makers will be discussing and studying and relying on the FORTUNE Service 500 issue all year.

It's hard to imagine any environment where your advertising could get more attention or produce better results.

FORTUNE

How to succeed.

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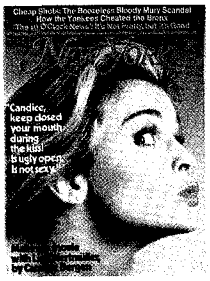
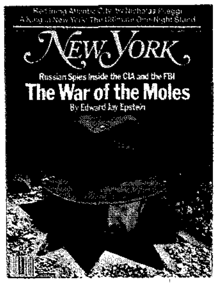

Cheap Shots: The Boozeless Bloody Mary Scandal
How the Yankees Cheated the Bronx
"Candice, keep closed your mouth during the kiss! Is ugly open. Is not sexy."

OCTOBER 1977



FEBRUARY 1978

getting brutal. A first-timer on the Ford trail asks an important White House correspondent, "Hey, Nixon was 'Searchlight'; what's Ford's Secret Service code name?"

"Dummy!" says the senior man.

His fellow travelers are routinely calling the president "Bozo" or "Bozo, the Clown." On the flight to Grand Junction, an important political reporter almost shouts: "I can't believe this. There is no way I can get what's going on into the paper. He's Lennie. I'm telling you he's Lennie in *Of Mice and Men.* I can just hear him at the hospital with Nixon—'Tell me again about the rabbits, Dick.' "

Ford spoke for 28 minutes. When the transcript of his remarks was prepared, I said to someone on the White House staff: "You know, the whole first page doesn't really make any sense."

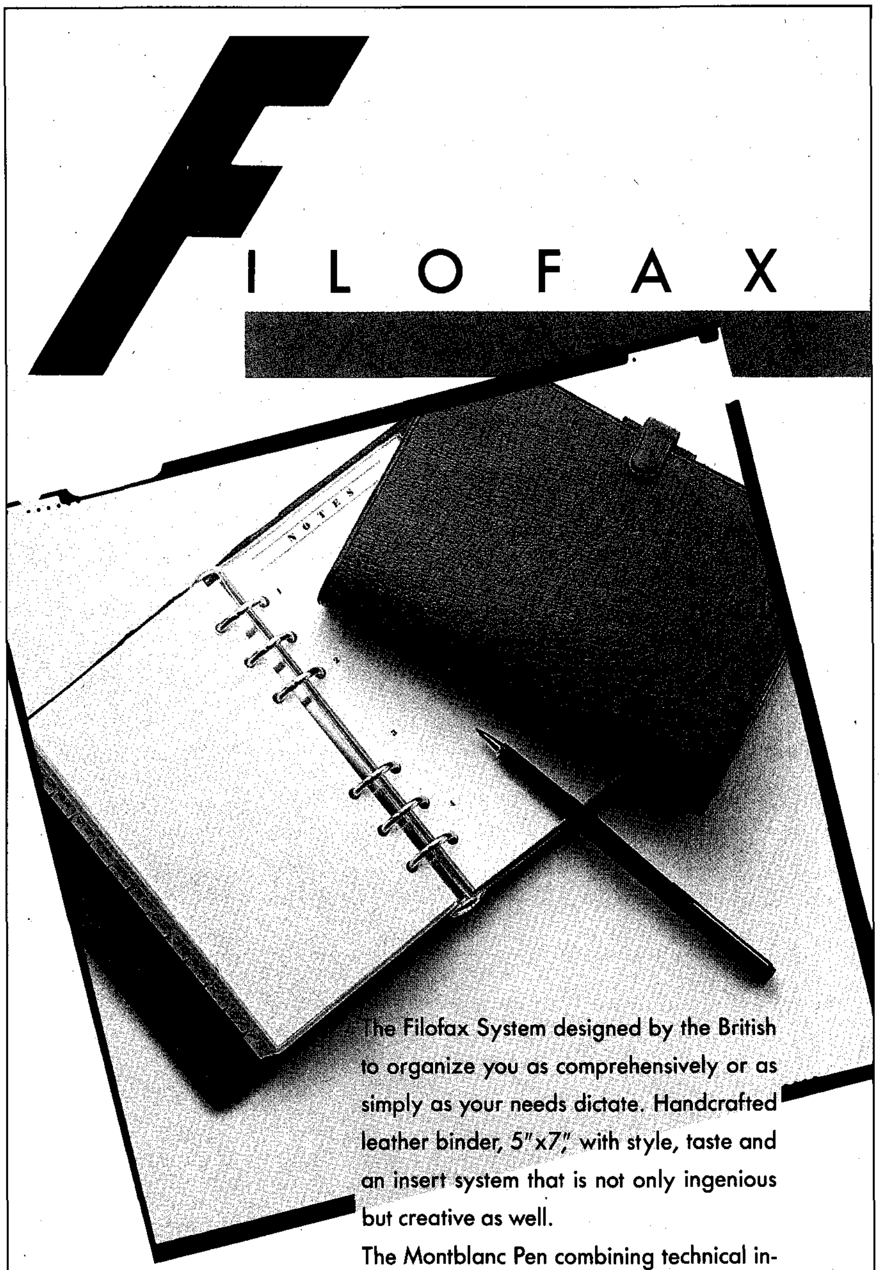
"Wait till you see the second page," he answered.

On the flight from Wichita back to Washington, exhausted reporters look over the schedule for the president's next campaign. On November 17, he will take the road show to Japan, Korea, and Russia. "Wait till the Russians get a load of this," someone says. "When they thought Kennedy was a clown in Vienna they put missiles in Cuba. This time it might be Long Island."

—RICHARD REEVES
"JERRY FORD AND HIS FLYING CIRCUS: A PRESIDENTIAL DIARY"
NOVEMBER 25, 1974

MONET'S AND PROUST'S MOTIVES and procedures are mutually illuminating. Both are "on the scent of something ultimate" (to steal a line from James). They snare glimpses of life in the artifices of man-made styles, and both understand that by the time a glimpse is recorded, it's no longer an observation; it has become transformed to a memory. The light changed on the gravel paths and tender lawns of Monet's *Parc Monceau,* 1878, even while the artist was turning his gaze to the canvas and calibrating a hue to a value.

Monet's allover brush marks—weaving, plaiting—are metaphors of the power the mnemonic holds over the optical. The resultant flatness of Monet's illusion—his famous articulation of the picture plane—also expresses the hallucinatory quality of a *vu* fleshed out, as it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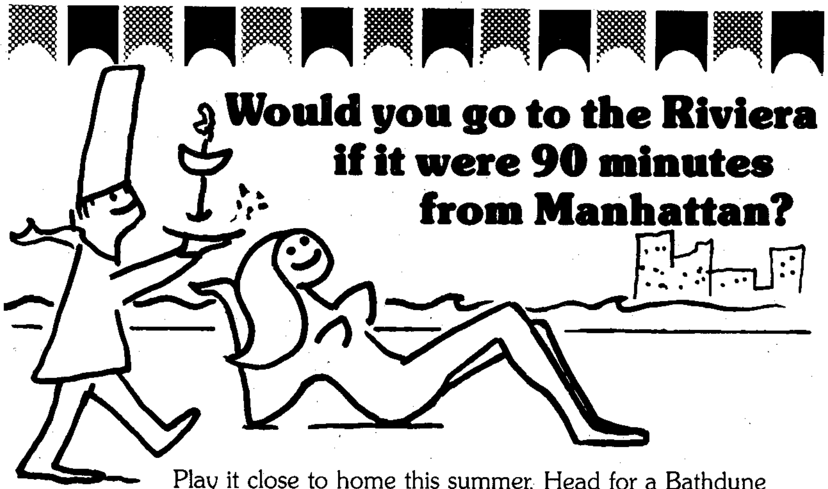

Play it close to home this summer. Head for a Bathdune Hotel in the Hamptons. Since they're under one ownership and near to each other, you can stay at one and enjoy them *all*. Plus *all* of the following: 12 tennis courts, 4 pools, 1 ocean, 2 yacht basins, the world's most beautiful beach, a sensational nightlife, and a cuisine magnifique.

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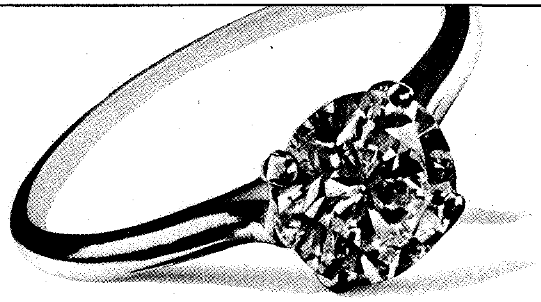

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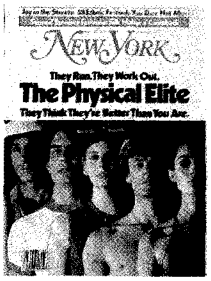


MAY 1978

OFF OFF BROADWAY
NEW YORK

OCTOBER 1978

is in the mind's eye, by countless *déjàs vus.*

In certain pictures, Monet seems to have predicted Proust: there are paintings of women, usually in pale, floating dresses, on a sea cliff or in poppy fields, who seem as mysteriously inaccessible and as overtly seductive as Albertine when Marcel first saw her in Balbec. In Paris, there is a Monet of a wall garden in golden summer light, opening to a door that discloses a cool, shuttered, womb-blue room in which a young boy stands, peering out wistfully, like Marcel at Combray, hesitating over a first step away from his family's snug protection. Such paintings might well have influenced the young Proust. The late Monet, on the other hand, seems to have had some Proustian concepts in mind, especially in the famous water-lily murals. Superimpositions of sky, clouds, and branches are reflected on the surface of a pond; the water itself is shown covered with plants and ripples; beneath, you can make out tangles of weeds on a muddy bottom. Sky, water, and earth are registered together. It reminds you of Proust's narrator, sinking through various levels of consciousness, each inflecting the other, in order to dredge a complete sensation, whole, back to the surface of art.

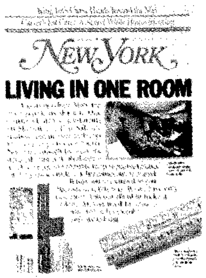
—THOMAS B. HESS
"MONET AND MEMORY AT THE MET"
FEBRUARY 10, 1975

HARRY WILLIAMS OWNED AN ICE-cream business in Westchester, and that Friday he decided to visit a sick employee in Lincoln Hospital. Unfamiliar with the Bronx, he became lost and stopped Sector David to ask for directions. That was when we passed by.

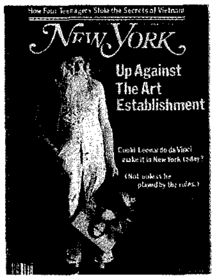
Seconds later, directions fresh in his head, Williams turned up Fox Street, and didn't see the dog that dashed out into the street. He slammed on his brakes, but it was too late. There was a sharp yelp, and the dog was hurled to the sidewalk, dead. Then Williams made his second mistake: he stopped.

Before he could get out of the car, an angry crowd gathered. First they broke the car's windows. When they were through with the windows, they pulled open the hood and methodically tore out engine parts.

Both terrified and angry, Williams got



NOVEMBER 1978



NOVEMBER 1978

out of the car and tried to stop them. He heard two sudden cracks, like a whip snapping, and his legs buckled under him. A third bullet struck him in the side.

Unsatisfied, the crowd turned the car on its side and set it on fire. Then they argued about whether or not they should flip the burning car over on Williams. That was when Sector John arrived. The scene attracted more people, and it became festive as the light from the burning fire painted the street a warm orange and the crowd laughed and chattered in apparent celebration.

No one had quite sorted out the facts by the time we got there. Firemen arrived and immediately displayed their disgust. This was the second car-fire alarm they had answered on this block that day. We took Williams to the hospital, where he spent the night sharing the room of the employee he originally had intended to visit.

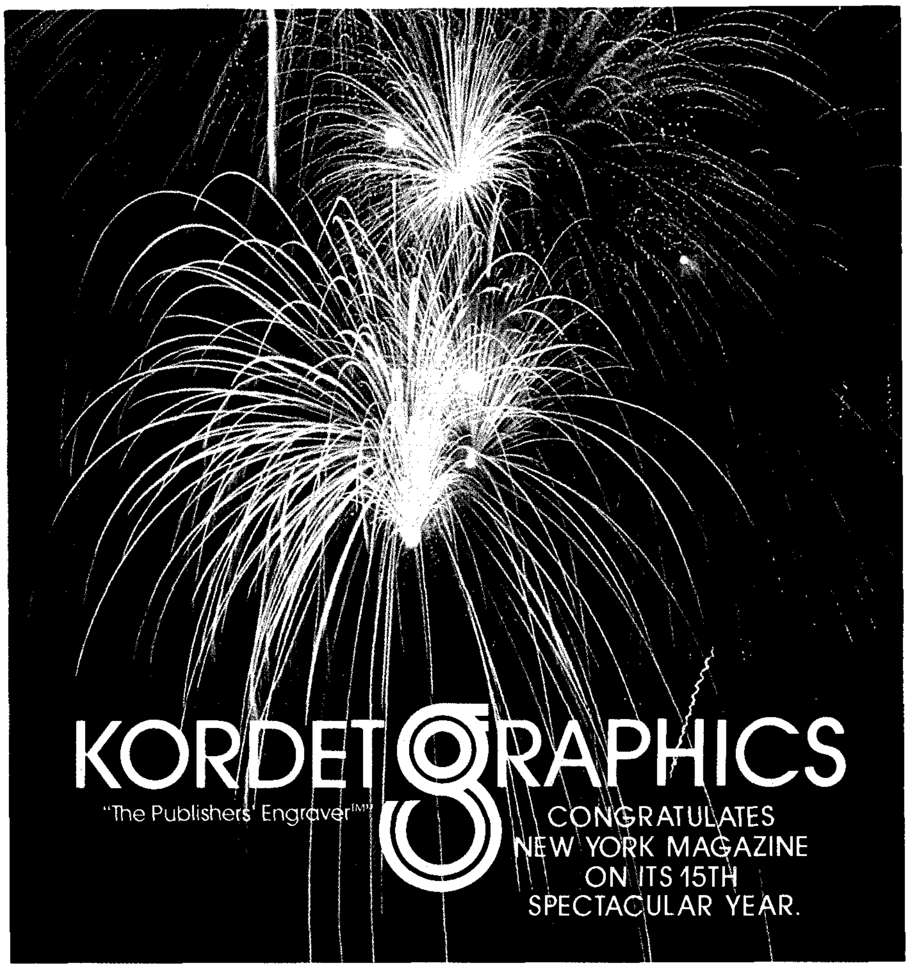
—TOM WALKER
"THE SIEGE OF FORT APACHE"
FEBRUARY 23, 1976

KISSINGER WAS THE ONLY ONE IN the Nixon White House who did not regard "silence as an effective weapon." While the others barricaded themselves behind "no comment," he shuttled back and forth between the press and the White House, persuading each side that he was on its side.

Kissinger would tell the liberal members of the press that he agreed with them but that it was his duty to remain at the White House because he was the only restraint on the dark urgings of Nixon. Meanwhile, he was Metterniching Nixon by telling him that he agreed with him but that it was his duty to talk to the liberal press in order to neutralize it.

Kissinger also Metterniched his old academic friends in Cambridge. He flattered them and let them believe he was secretly a Vietnam dove. But he told the White House that he was staying in touch with the academic community to blunt its criticism.

Kissinger even played a similar game with the Russians. Before Watergate, Kissinger would warn the Russians that Nixon was hawkish and unpredictable. The implication was that the Russians should be good to him because he was their best shield against a potentially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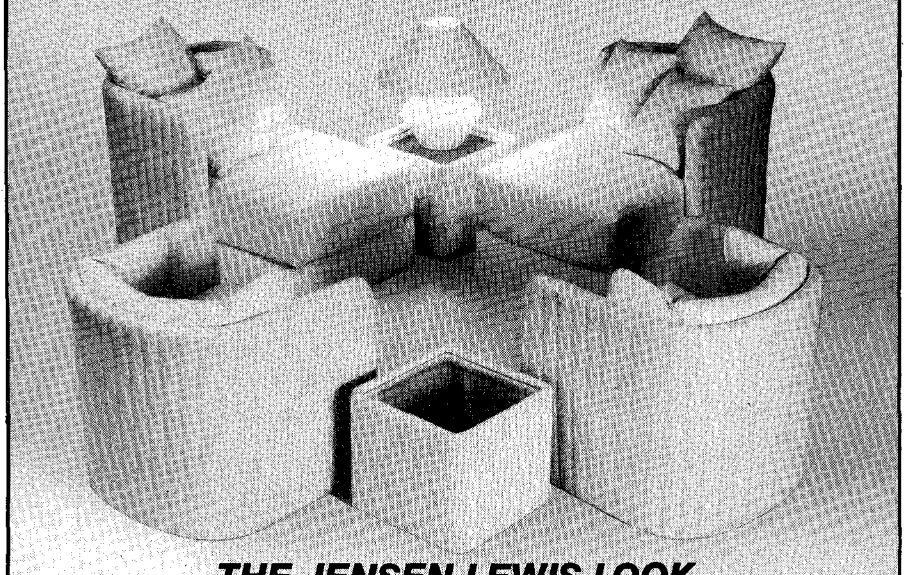
JENSEN THE NEW LEWIS CANVAS



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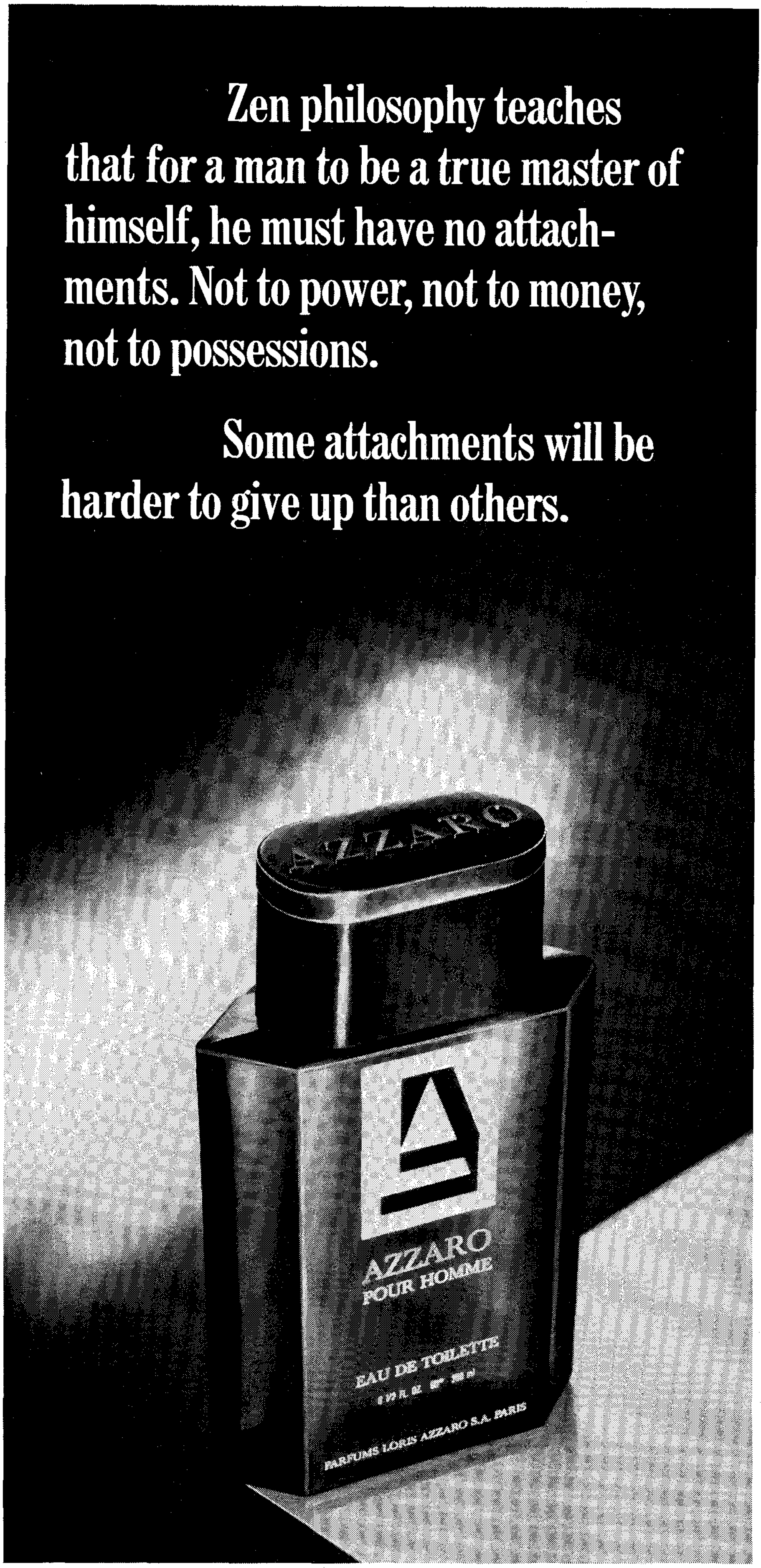
Zen philosophy teaches that for a man to be a true master of himself, he must have no attachments. Not to power, not to money, not to possessions.
Some attachments will be harder to give up than others.
AZZARO
AZZARO POUR HOMME
EAU DE TOILETTE
PARFUMS LORIS AZZARO S.A. PARIS

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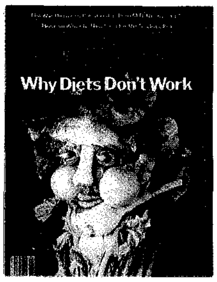
Why Diets Don't Work

MAY 1979

New York
The Wolf in Central Park

AUGUST 1979

reckless American president. During Watergate, Kissinger changed his tactics. He would warn the Russians that Nixon was so weakened he might do something desperate. Bob Woodward and Carl Bernstein report in their new book, *The Final Days,* that Kissinger told his aides, "Sometimes I get worried. The President is like a madman." He also conveyed that impression to the Russians. Again, Kissinger was their best protection. The American secretary of state had the Kremlin people believing that, in a sense, he was allied with them against the president of the United States.

—Aaron Latham
"Kissinger's Bluff Is Called"
April 12, 1976

LISA WAS IN LOVE WITH BILLY, AND Billy was in love with Lisa. John James was in love with Lorraine. Lorraine loved Gus. Gus loved Donna. And Donna loved Vincent. But Vincent loved only his mother, and the way it felt to dance. When he left the store, he went home and prepared for 2001 Odyssey. He bathed, he shaved, he dressed. That took him four hours, and by the time he emerged, shortly after nine, he felt reborn.

It was the guts of winter, bitter cold. But he would not protect himself. Not on Saturday night, not on display at Odyssey.

When he kissed his mother good-bye and came down onto Fourth, strutting loose, he wore an open-necked shirt, ablaze with reds and golds, and he moved through the night with shoulders hunched tight, his neck rammed deep between his shoulder blades in the manner of a miniature bull. A bull in Gucci-style loafers, complete with gilded buckle, and high black pants tight as sausage skins. Shuffling, gliding, stepping out.

On the corner, outside Najmy Bros. grocery, he passed a Puerto Rican, some dude in a floppy velour hat, and the dude laughed out loud. So Vincent stopped still, and he stared, a gaze like a harpoon, right between the eyes. "Later," he said.

"Later what?" said the dude, lolling slack, sneaking his hand back in his pants pocket, just in case, with a big dumb grin slapped clean across his face. "Later who? Later where? Later how?"

Scott Heiser

dorothée bis dots only at DIANNE B.

729 Madison Avenue at 64th Street 426 West Broadway, SoHo

THE PORT AUTHORITY OF NY & NJ

THERE GOES MY SON WHO NEVER CALLS!
THAT APE IS STILL UP THERE
HOW COULD YOU LEAVE THE FILM IN YOUR OTHER PANTS?
TO US, THE DECK IS TRÈS SHEIK.
HIT THE DECK!
YOUR GROUP WENT THATAWAY.
THE MARKET SHOULD BE THIS HIGH
ZIEGLER

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What Reagan Would Mean for New York
Secrets of the Masque, by Julie Baumgold
New York
Sinatra: The Legend Lives

APRIL 1980

Picasso
New York

MAY 1980

"Hombre," said Vincent, expressionless, "you will die."

—Nik Cohn
"Tribal Rites of the
New Saturday Night"
June 7, 1976

THE TRAINER HAD SAID, "TAKE your finger off the repress button!" Let it gush up and pour out!

And now, as she lies here on the floor of the banquet hall of the Ambassador Hotel with 249 other souls, she knows exactly what he meant. She can feel it *all,* all of the pain, and on top of the pain all the humiliation, and for the first time in her life she has permission from the Management, from herself, and from everyone around her to let the feeling gush forth. So she starts moaning.

And when she starts moaning, the most incredible and exhilarating thing begins to happen. A wave of moans spreads through the people lying around her, as if her energy were radiating out like a radar pulse.

"Ooooooooooooooohhhhhhhhhhhh!"

And so she turns it all the way up, into a scream such as she has never allowed herself in her entire life.

"AiaiaiaiaiaiaiaiaiaiaaaaAAAAAAAAAAAARRRRRRRRRRRGGGGGGHHHHHH!"

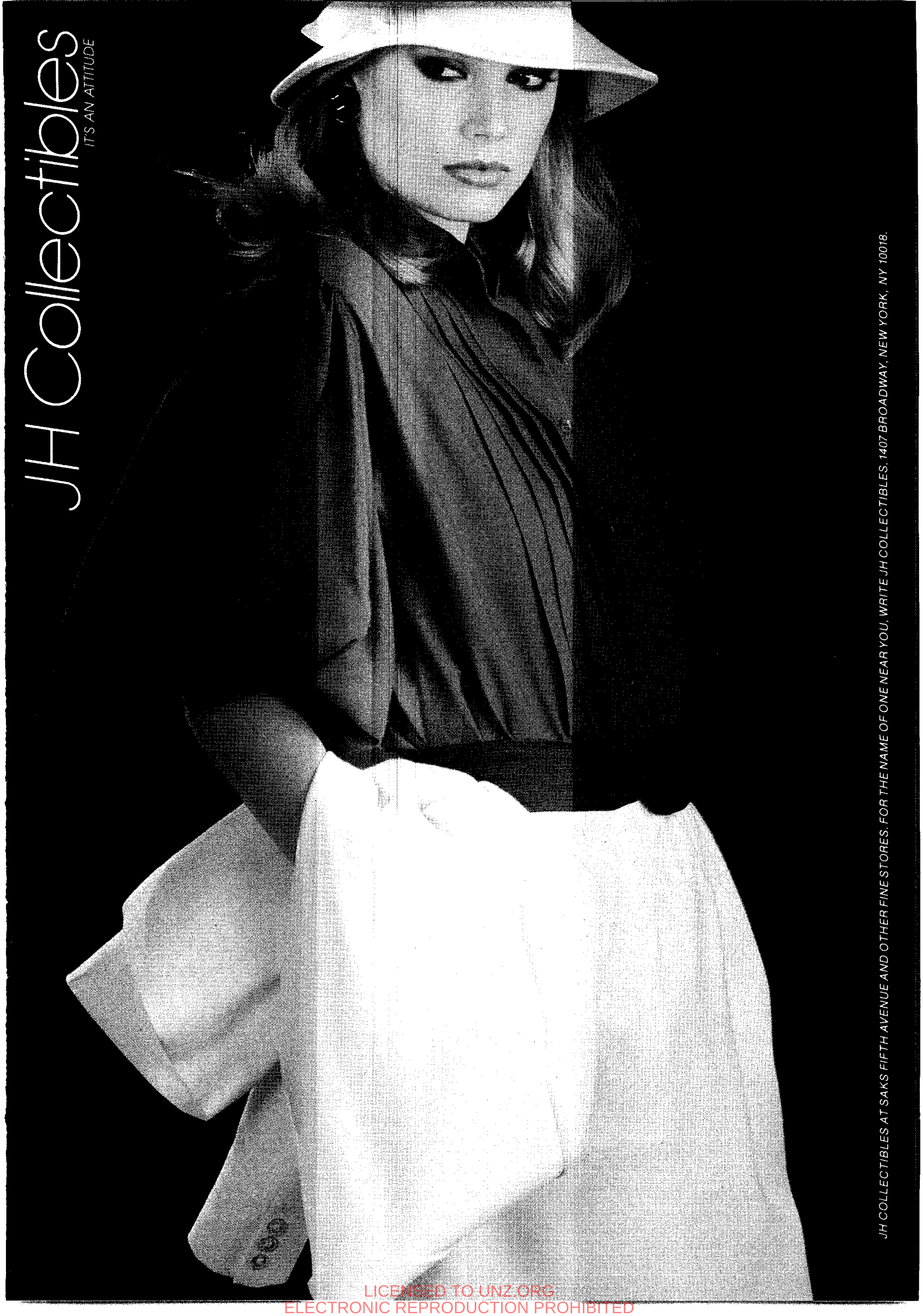
And her full scream spreads from soul to soul, over top of the keens and fading moans . . .

"AAAAAAAARRRRRRRGGGGGHHH-aiaiaiaieeeeeeeeeeoooooohhheeeeai-aiaiaiaiaiaaaaAAAAAAAAARRRRRRRRRRRR-GGGGHHHHHH!"

. . .until at last the entire room is consumed in her scream, as if there are no longer 250 separate souls but one noosphere of souls united in some incorporeal way by her scream. . . .

"AAAAAAAAAAARGGGGGGGGGHH-HHHH!"

Which is not simply *her* scream any longer . . . but the world's! Each soul is concentrated on its own burning item . . . my husband! my wife! my homosexuality! my inability to communicate, my self-hatred, self-destruction, craven fears, puling weaknesses, primordial horrors, premature ejaculation, impotence, frigidity, rigidity, subservience, laziness, alcoholism, major vices, minor vices, grim habits, twisted psyches, tortured souls—and yet each unique item has been raised to a cosmic level and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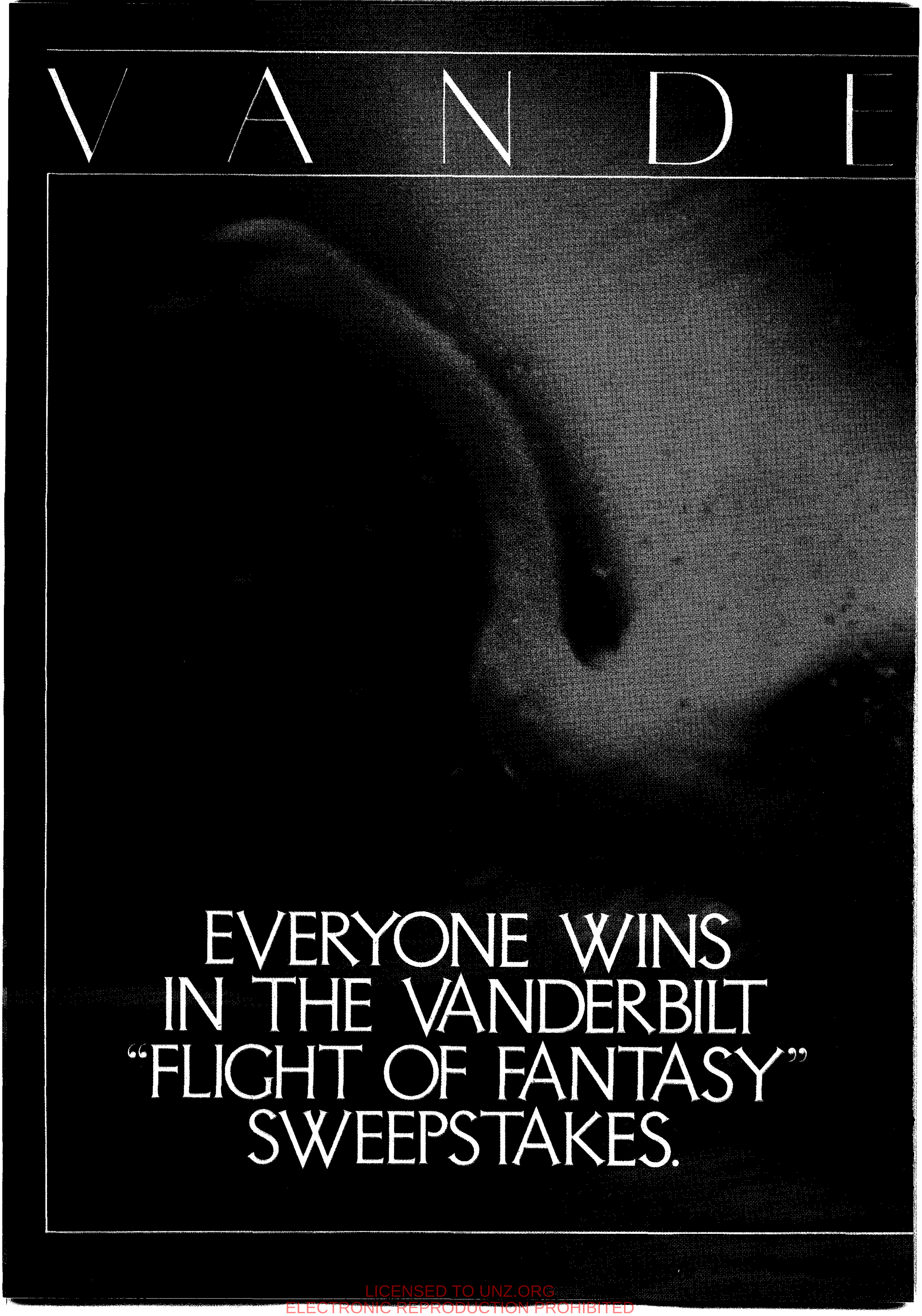
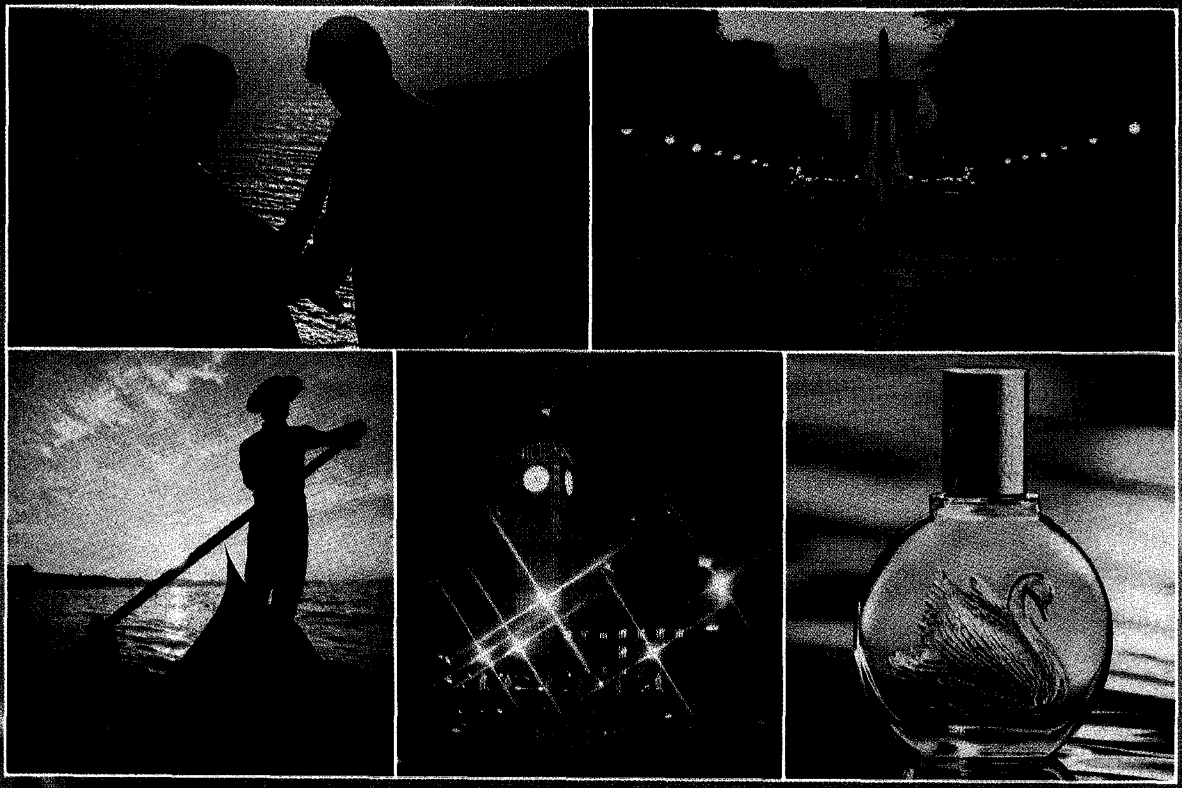
IT'S AN ATTITUDE

JH COLLECTIBLES AT SAKS FIFTH AVENUE AND OTHER FINE STORES. FOR THE NAME OF ONE NEAR YOU, WRITE JH COLLECTIBLES, 1407 BROADWAY, NEW YORK, NY 10018.


VANDE
EVERYONE WINS IN THE VANDERBILT "FLIGHT OF FANTASY" SWEEPSTAKES.

R B I L T

by Gloria Vanderbilt



RECEIVE A FREE GIFT OF VANDERBILT PERFUME. JUST BY ENTERING!

You may also win any one of more than a thousand prizes.

Pick up an entry form at the fragrance counter of your local department or drug store. And let your fantasies take flight.

THE GRAND PRIZE: A TWO-WEEK EUROPEAN FANTASY FOR TWO.

Take the Concorde to London, the Orient Express to Paris and Venice. Stay in luxury hotels, have chauffeured limousines and a $2,000 shopping spree.

TWO FIRST PRIZES: VACATION FOR TWO ABOARD A PRIVATE YACHT.

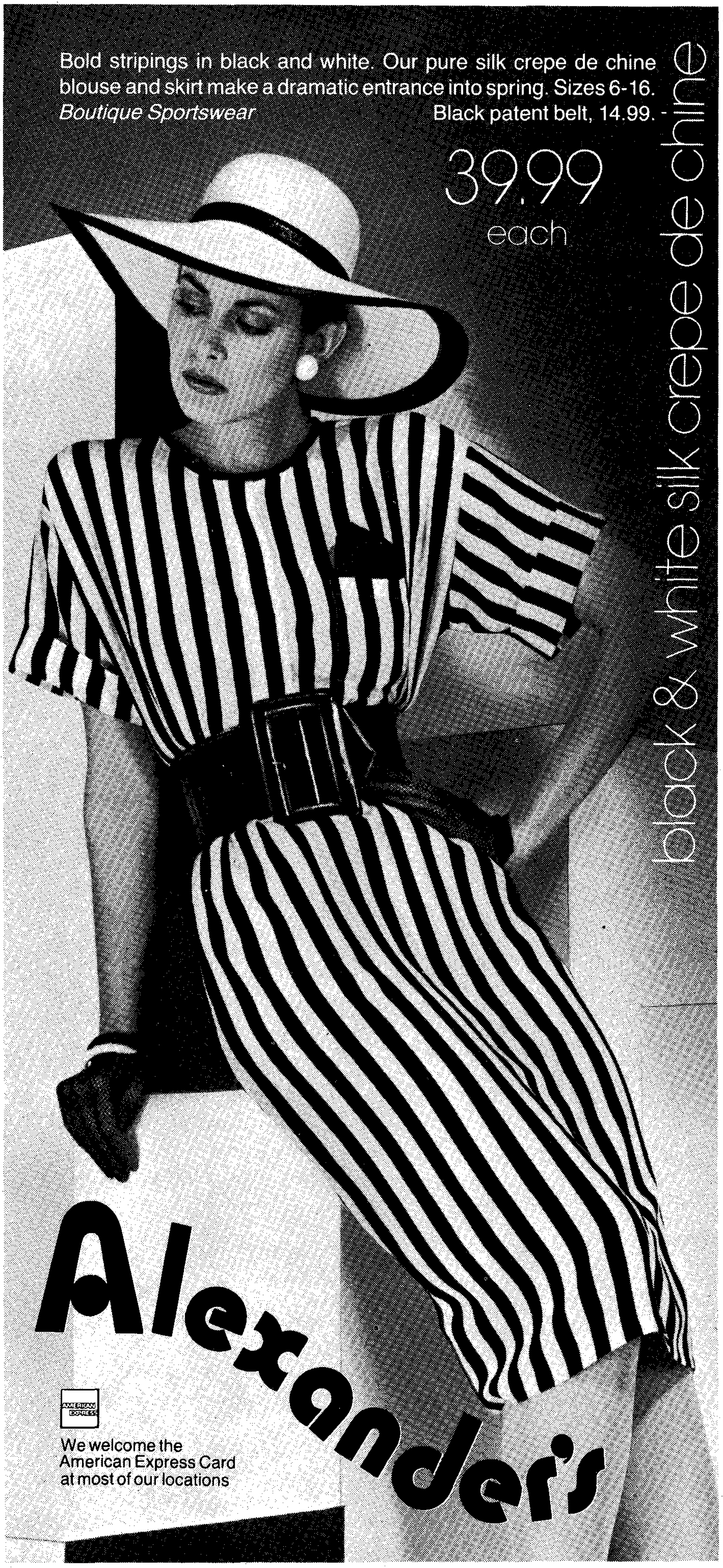
Enjoy a week cruising the Gold Coast of Florida. Fly first-class and have a chauffeured limousine.

1,000 SECOND PRIZES: THE ¼ OUNCE VANDERBILT PERFUME PURSE SPRAY.

AND ANY ONE OF THESE PRIZES IN YOUR STATE:

Your choice of a gift from Cartier. Sterling silver flatware for 8. Dinner for 12 at your favorite restaurant.

Remember: your local department or drug store has the entry forms with full sweepstakes rules. Or receive one by writing to:
VANDERBILT "FLIGHT OF FANTASY" SWEEPSTAKES, P.O. Box 3141, Syosset, New York 11775.
No purchase necessary. Void where prohibited by law.


Bold stripings in black and white. Our pure silk crepe de chine blouse and skirt make a dramatic entrance into spring. Sizes 6-16.
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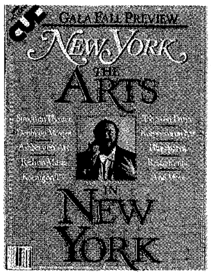
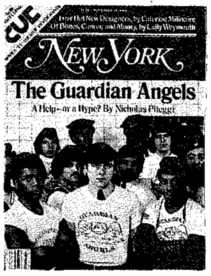


SEPTEMBER 1980



NOVEMBER 1980

united with every other until there is but one piercing moment of release and liberation at last—a whole world of anguish set free by . . .

My hemorrhoids.

"Me and My Hemorrhoids Star at the Ambassador" . . . during a three-day Erhard Seminars Training (est) course in the hotel banquet hall. The truly odd part, however, is yet to come. In her experience lies the explanation of certain grand puzzles of the 1970s, a period that will come to be known as the Me Decade.

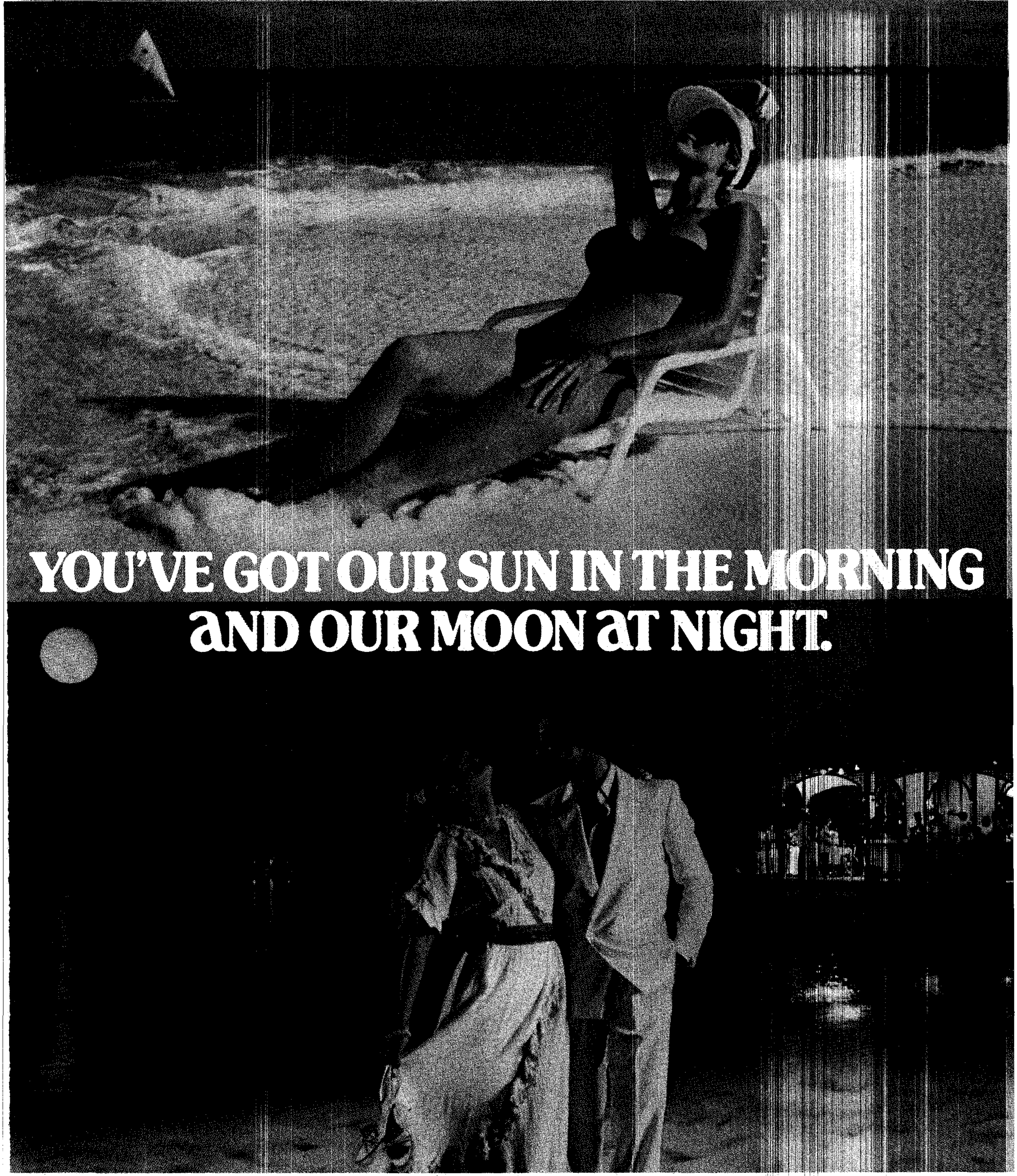
—TOM WOLFE
"THE 'ME' DECADE AND THE THIRD GREAT AWAKENING"
AUGUST 23, 1976

FROM THE MOMENT SHE WALKS INTO the club, bringing the unreleased records for the *discaire* from country to country, and hands her little silver egg of a purse to the bartender, she is on duty. There's the Regine who outplays everyone at the table, and there's the Regine of 4 A.M. at the cash register and the Regine of 5 A.M. in the cloakroom of her Bahia club, bowed over, writing out ten-page lists of instructions.

"The disco has a whole psychology. You must make people into actors and exhibitionists. . . . People with no names come to see people with names. People with names come to see others they know. If it is just à la mode, when one group does not want to go, the club is finished. You can make people à la mode—they must have humor and personality. You must discover a new boy, a new girl, I say 'new blood!' "

Thus she made New York the only Regine's in the world that is not a private club. Her cards here simply mean no one in a group of up to eight has to pay the $10 cover. Her doors are open to foreigners, expense-account businessmen, the public. Of course, there are discouragements for any dolt with $10. "When people say it is expensive I make the prices more. I'm in my full glory, I'm not having a sale."

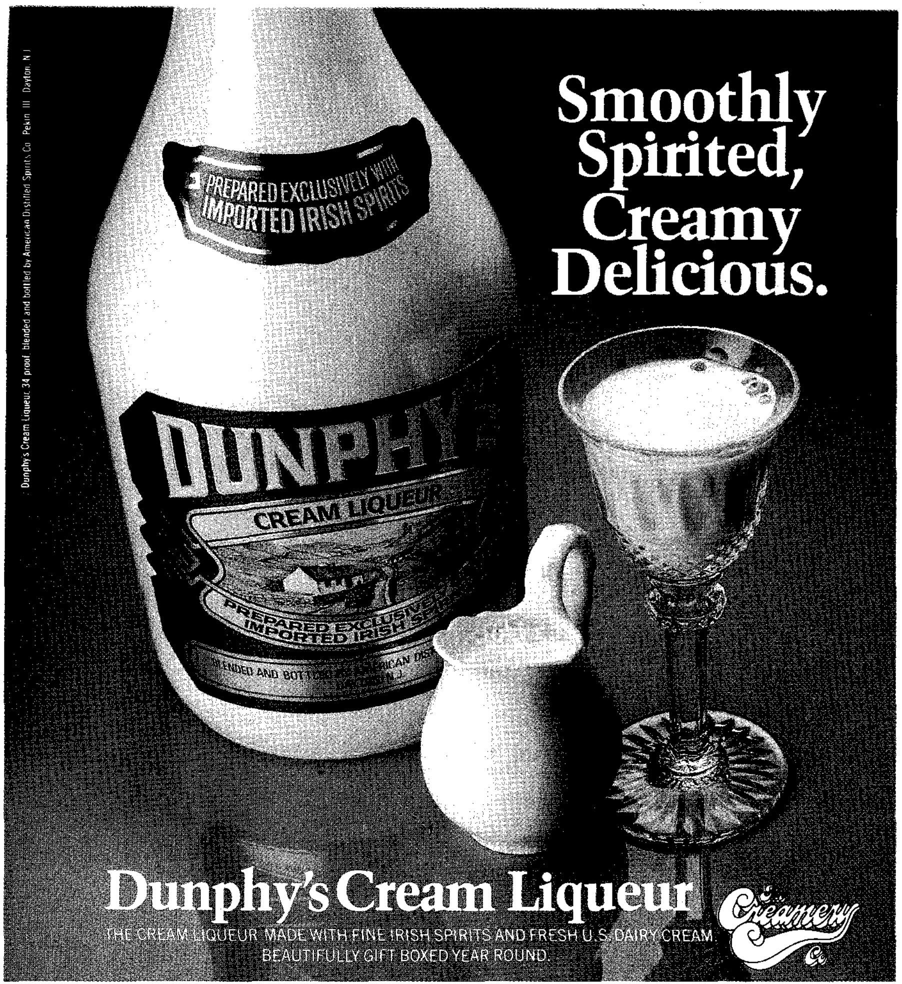
There is the further deterrent of the DISCO FULL sign going up almost as soon as the disco doors slide back at 10:30, an old trick of Regine's. When she was just starting her first club after Whiskey-à-Go-Go—Chez Regine, rue du Four, which she decorated like a park square, with trees she stole from the Bois de

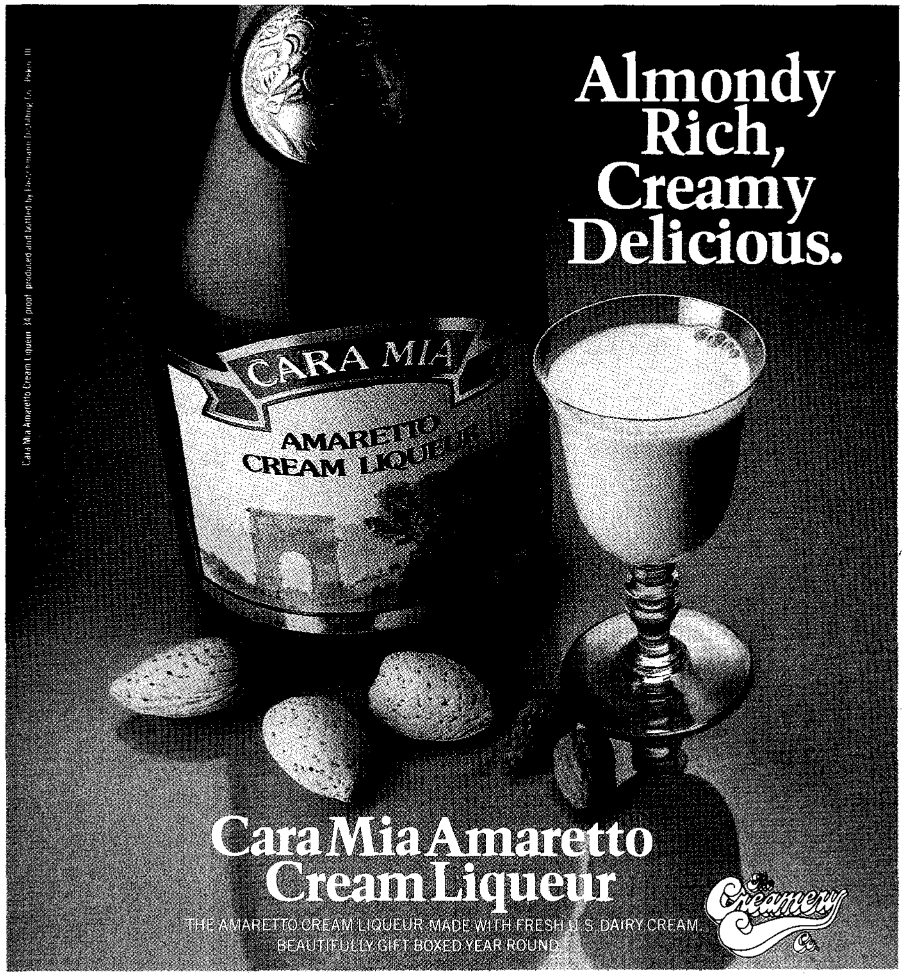

YOU'VE GOT OUR SUN IN THE MORNING
AND OUR MOON AT NIGHT.

In The Bahamas, you never run out of things to do. Until you want to. Dance in the moonlight. Gaze at the stars in a revue. Try your luck in a casino. Sail, scuba, sightsee. Or toast yourself on a powdery beach. All for so very few dollars—the most value at competitive prices. And it costs less to get here from most places in the USA.

For literature on Nassau/Paradise Island, Freeport/Grand Bahama, The Abacos, Andros, Bimini, Eleuthera, The Exumas, contact a Bahamas Tourist Office. For reservations, see your travel agent or call 800-327-0787 toll free. In Dade County, call 443-3821.

It's Better In The Bahamas


Smoothly
Spirited,
Creamy
Delicious.
PREPARED EXCLUSIVELY WITH IMPORTED IRISH SPIRITS
DUNPHY'S
CREAM LIQUEUR
Dunphy's Cream Liqueur
THE CREAM LIQUEUR MADE WITH FINE IRISH SPIRITS AND FRESH U.S. DAIRY CREAM.
BEAUTIFULLY GIFT BOXED YEAR ROUND.
The Creamery Co.
Dunphy's Cream Liqueur 34 proof, blended and bottled by American Distilled Spirits Co. Pekin, Ill. Dayton, N.J.


Almondy
Rich,
Creamy
Delicious.
CARA MIA
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Cream Liqueur
THE AMARETTO CREAM LIQUEUR MADE WITH FRESH U.S. DAIRY CREAM.
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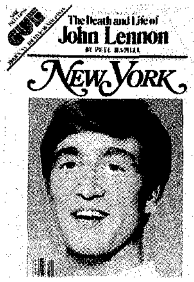
Cara Mia Amaretto Cream Liqueur 34 proof produced and bottled by


The Death and Life of
John Lennon
NEW YORK

DECEMBER 1980

NEW YORK
Social Climbing

JANUARY 1981

Boulogne, and park benches because she couldn't afford banquettes—she had a FULL sign on the door for a month while she sat inside the empty place with her friends. The first night she opened the doors, she was besieged. It was then the *West Side Story* troupe came to Paris, and Regine watched them warming up backstage with the Twist and had all Chubby Checker's records sent to France and launched the Twist. People fought to get in; Regine, with her four years of judo, savored throwing them out. It was the time of flat-out *folie* when the same group came every night and danced until noon, and Regine would carry their tabs, give them spaghetti at three, and cook breakfast. People took off their clothes and danced on the bar, and Guy Letellier, now editor in chief of *France-Soir*, remembers it was like a centrifuge and you held on because there was nothing else to hold on to, and you had to go every night or you would be hurled off into the void.

—JULIE BAUMGOLD
"THE EXOTIC MERCHANT OF THE NIGHT"
MARCH 21, 1977

AT FIRST, PROSECUTORS ATTEMPT to cajole him. Very soon they threaten him. You've committed perjury in trials. Talk or be indicted. It is all closing in on him, and a perjury charge seems the least of it. If I go in and tell them, he broods, I've got to tell the whole thing. I can't pick and choose. That means I can't protect my partners.

Leuci goes for a long walk with his seven-year-old son.

He has decided to kill himself. There seems no other way out.

He takes his son home, kisses him good-bye, and gets into his car. He has decided he can't shoot himself like Nunziata. He must crash his car so his wife can collect the insurance. He drives up and down George Washington Parkway looking for an abutment to crash into. He goes past one abutment, past two more. He is driving at 70 miles an hour, then 80, 90, and a police car comes up and pulls him over.

Leuci says: I'm a New York City cop.

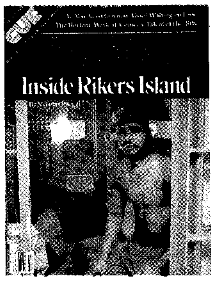
The other cop says: I've been watching you for the last half-hour. What are you trying to do, kill yourself?

Leuci says lamely: I just had a fight with my wife.

So the two cops talk. The other cop

CUE
Couples in the '80s
NEW YORK
LOVE AND WORK

FEBRUARY 1981


CUE
Inside Rikers Island

JUNE 1981

had been in narcotics, too, but had got out quickly. Narcotics is a crazy scene. He wants no part of it. Are any of Leuci's friends in trouble?

Yes, Leuci says.

They exchange phone numbers. The other cop invites Leuci to the Redskins' games this fall. He has season tickets. I got them on the arm.

Of course, says Leuci, what else?

—ROBERT DALEY
"THE COP WHO KNEW TOO MUCH"
MARCH 28, 1977

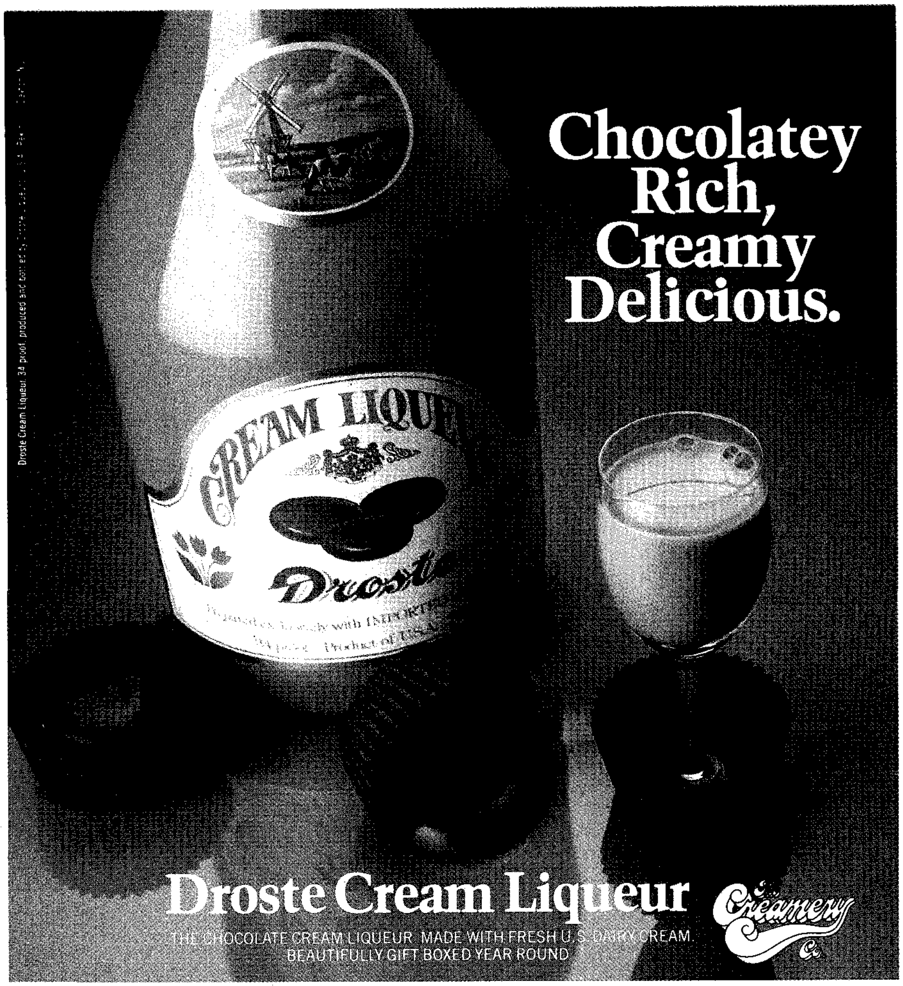
A KEY TO UNDERSTANDING the disco's accumulation of power and status in the worlds of entertainment, politics, and media is in hidden cash-expense records found by federal agents investigating the discotheque. The list, shown to many Studio 54 employees who were interviewed by the Justice Department investigators, includes the names of regular customers and celebrities who enjoyed the "generosity" of the disco. Next to their names are the dollar amounts spent by the disco for drug purchases or "party favors."

A typical entry, according to sources: "Coke for ——— and ———. Poppers for Bianca."

Several well-known names allegedly appear on the list twenty times or more. The dollar amounts—usually in increments of $80 or $85, the 1978 price of a gram of cocaine—were recorded nightly along with other cash business expenses.

Of course, some of the undeclared cash expenditures were not related to drugs and appear to be nothing more than influence buying among the chic. On August 6, 1978, the disco spent $800 for Andy Warhol's birthday party, at which Rubell filled a trash can with 800 dollar bills and gleefully dumped the money as a gift on the head of the artist. Several months later, Rubell's picture appeared on the cover of the Warhol-owned *Interview* magazine. Warhol remained a good friend, bringing other celebrities to the club, thus helping to ensure its spiraling status.

Said the artist when informed of the alleged $800 entry and the existence of the list, "Gee, really? I mean that wasn't drugs or anything. It was my birthday. It must have been the trash can with the money. But why would Steve [Rubell] do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Droste Cream Liqueur
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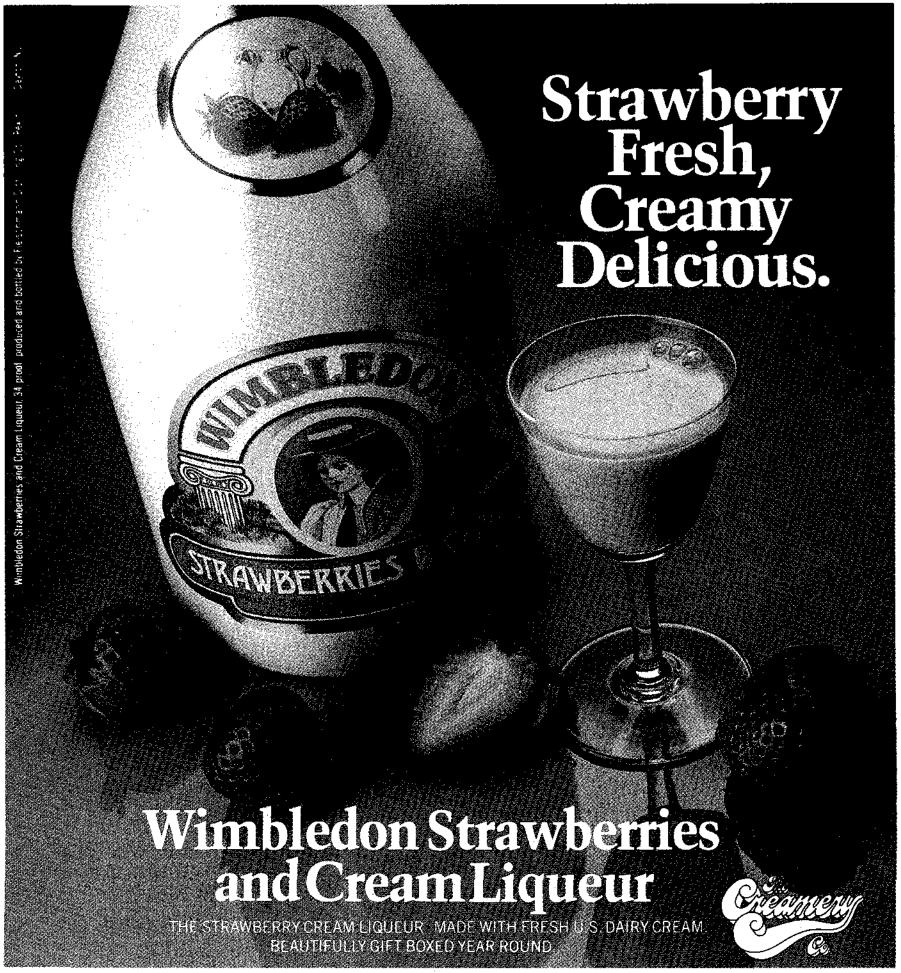
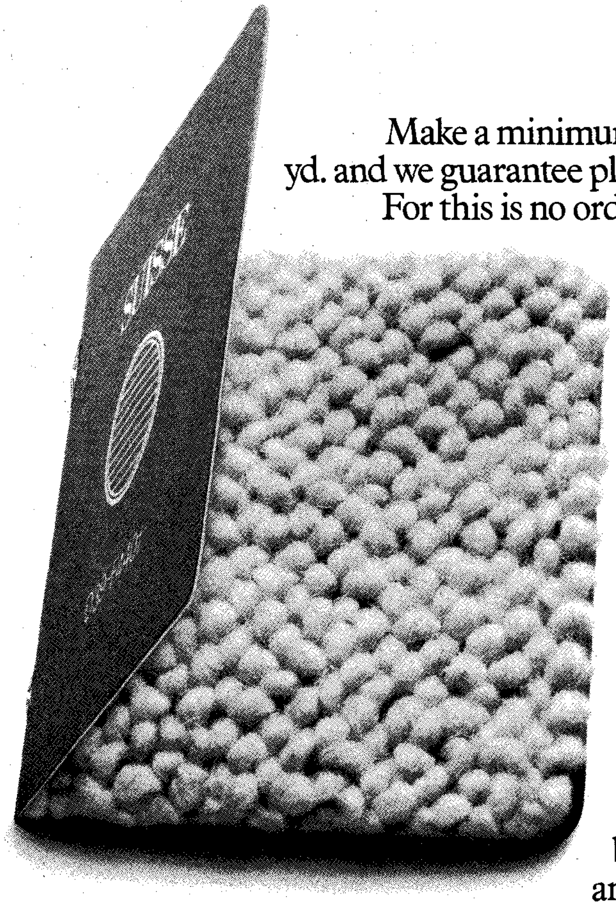
Droste Cream Liqueur 34 proof, produced and bottled by


Strawberry Fresh, Creamy Delicious.
Wimbledon Strawberries and Cream Liqueur
THE STRAWBERRY CREAM LIQUEUR MADE WITH FRESH U.S. DAIRY CREAM.
BEAUTIFULLY GIFT BOXED YEAR ROUND.
The Creamery Co.
Wimbledon Strawberries and Cream Liqueur 34 proof, produced and bottled by

OPEN A SWISS BERBER ACCOUNT.



Make a minimum deposit of a mere $21.99 a sq. yd. and we guarantee plenty of interest.

For this is no ordinary run of the mill Berber.

It could sell for almost twice the price. Which it usually does: $38.99 a sq. yd., not including padding and installation.

It comes from a country known for its high standard of quality; Switzerland. While its wool comes from a country known for its high standard of sheep; New Zealand.

And as befits a Berber from Switzerland, it's perfectly neutral. Its clean, crisp texture, which looks a little like a tight perm, is neither here (flat and boring) nor there (uneven–high and low). So it's non-directional enough to be at home here (traditional) and there (contemporary) or here (townhouse) and there (country home).

It comes in a 13′2″ width and in a wide choice of three colors. No kidding. The colors (bran, oatmeal and white) are neutral enough to cover the whole spectrum.

Take our white, please. Clear and uncomplicated (look ma, no flecks) it's practically pure as the driven snow.

It isn't often you find a white like this at this price. But then it isn't often you find carpet like this at this price.

It is often, however, that you find carpet like this at Einstein Moomjy, where you'll find a lot of interesting places to bury your money.

So hurry over to the Berber Shop at Einstein Moomjy. Before this offer reaches its day of withdrawal.

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Summer Pleasures
New York

JULY 1981

New York
Forget the Hamptons—Now It's Country Chic

AUGUST 1981

that? No wonder people are afraid to go there now. I mean I don't know anything about the drugs. It was such a fun place. Really great."

Individuals listed for cocaine gifts expressed shock when informed of the list. Said one, a well-known fashion designer, "Those scum bags!" A public-relations representative for a singer-superstar who regularly partied at 54 and was on the list said, "This is the worst. Any of the others could have been next." Then the P.R. representative joked with an insider's casualness, "Of course, you have to give them some credit. No matter how much you hate them for what they did, the coke at 54 was never shit. It was the best."

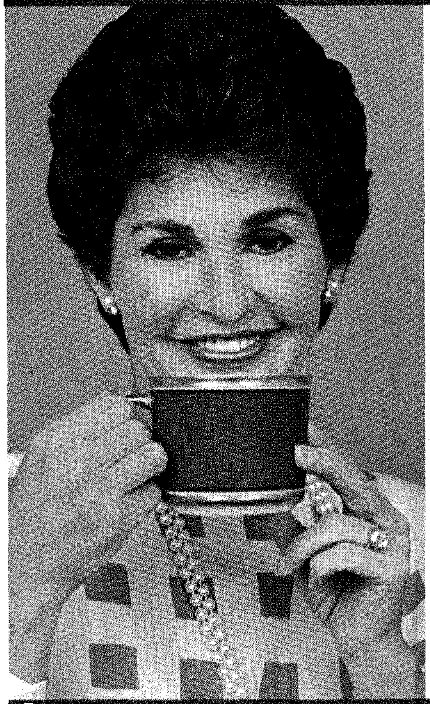
—HENRY POST
"THE RISE AND FALL OF STUDIO 54"
NOVEMBER 12, 1979

EIGHT O'CLOCK ON A FRIDAY evening in front of the Terminal Bar. The traffic is heavy. Theatergoers in cabs that are inching their way uptown stare at the stream of hustlers who have very little to sell. The air is alive. It is Friday, and this is *the avenue!* Sprawled in front of the bar are two bodies—white drunks who didn't make it back to their single-room-occupancy hotels in time. Most of the people coming into the bar give the drunks a little kick, as if to celebrate the fact that *they* have not yet reached their nadir. Inside, the assorted wrecks nod their heads to the music, and some try little steps to the disco beat.

Junior, the night bartender, is wiping the counter and serving three white construction workers who are sitting in the front of the bar. They are talking about the anatomy of women, and nothing they say is complimentary. After a moment of silent drinking, they turn and look at the parade of flotsam. The whores are prominently on display. Painted and hard and scared. The men look at their young faces grown sour from abuse, and misogyny finds fertile ground among them:

"I'm getting to the state where I would rather gamble than f---," says the biggest guy.

"Wherever money is, you'll find women ready to take it from you," says one in a red hunter's cap, as if he had found some new insight to sustain him all the rest of his days.



"I insist on a large cup of great coffee. Why shouldn't you?" —Leona M. Helmsley, President

You don't have to settle for a Manhattan hotel that hands you a tepid cup of weak coffee with non-dairy creamer. For the same price you can stay at the Harley, New York's newest hotel.

I make sure that your breakfast coffee is rich, hot, specially brewed, and served in a huge china cup with real cream.

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But a few of our Spring Selections chosen with great care from the world's finest foods. From our family to yours.

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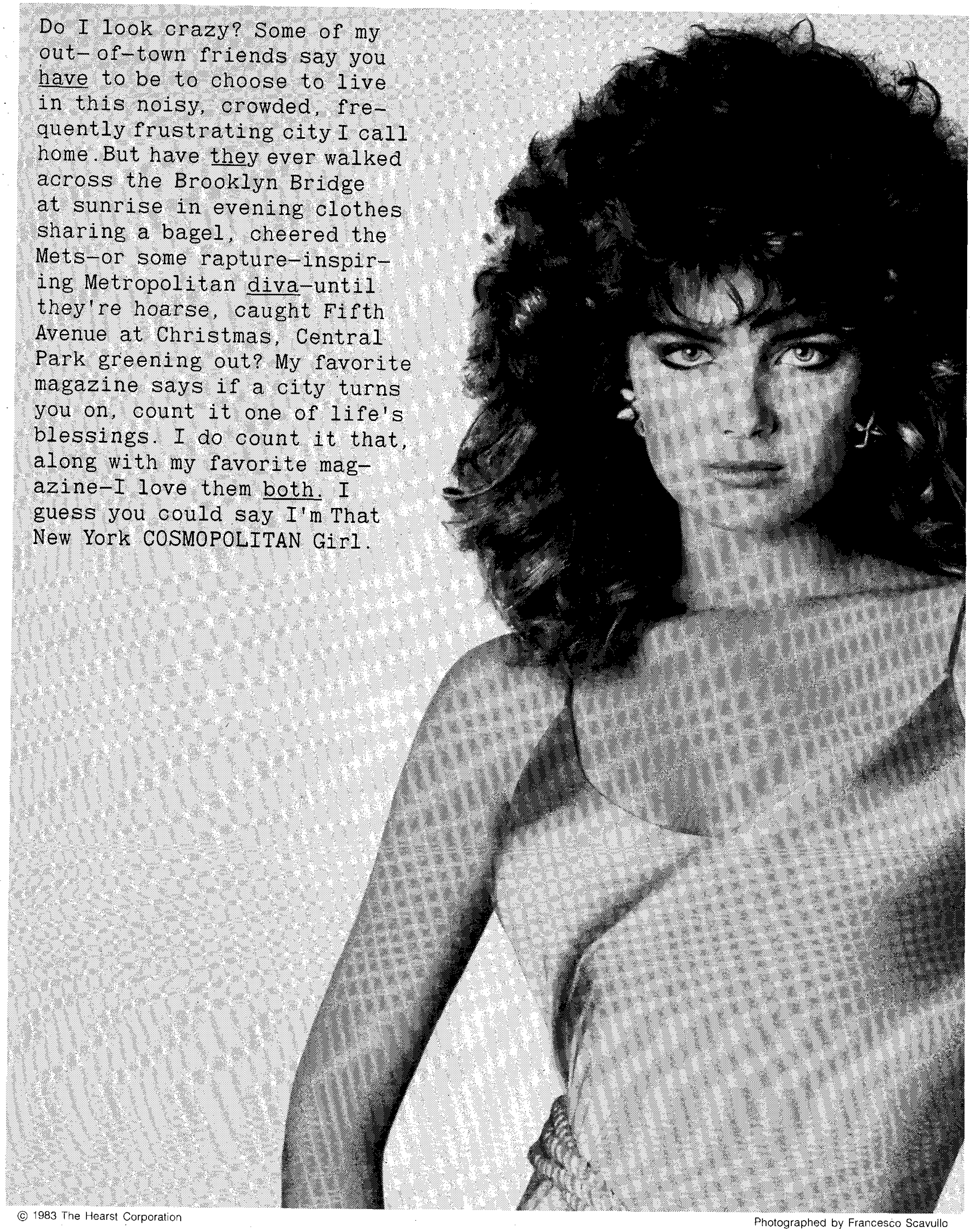

Do I look crazy? Some of my out-of-town friends say you have to be to choose to live in this noisy, crowded, frequently frustrating city I call home. But have they ever walked across the Brooklyn Bridge at sunrise in evening clothes sharing a bagel, cheered the Mets—or some rapture-inspiring Metropolitan diva—until they're hoarse, caught Fifth Avenue at Christmas, Central Park greening out? My favorite magazine says if a city turns you on, count it one of life's blessings. I do count it that, along with my favorite magazine—I love them both. I guess you could say I'm That New York COSMOPOLITAN Girl.

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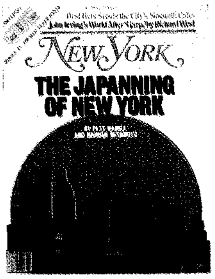
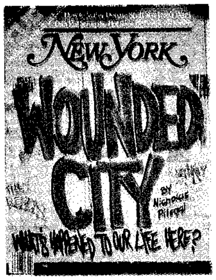


AUGUST 1981



NOVEMBER 1981

The complexion of the bar has changed over the past fifteen years. Once it was home to the Hell's Kitchen crowd—burly Irishmen looking for a brawl and some booze. Murray Goldman remembers. "If you think the crowd here is rough, you should have been here when we had the real street fighters. They would smash everything in sight, but the next day they would come back to say they were sorry, and they would pay for the damage. Now nobody has money to buy a drink, much less pay for what they break."

—ORDE COOMBS
"THE ROUGHEST BAR IN TOWN"
DECEMBER 1, 1980

JOHN LENNON WAS DEAD BY THE TIME Patrolmen James Moran and Bill Gamble got him to Roosevelt Hospital, but the doctors tried anyway. And while they worked, the scene outside turned into an obscene festival. The *paparazzi,* thieves of the mojo, arrived by the dozens, waiting to steal the spirit of anyone left alive.

Somebody asked whether Yoko Ono was crying as she waited inside with record producer David Geffen and others for the inevitable to happen. "No, she wasn't crying," an attendant said. "She's got $30 million coming to her."

The body was wrapped and taken to the morgue wagon. When a police car came out of the basement drive, its lights twirling in the signal of distress, and the photographers saw the morgue wagon behind the squad car, there was another scramble. The photographers followed the wagon up the block and then stopped as it pushed out into the city. Yoko wasn't in it. Got to get Yoko. Yoko's grief. They did and then left.

At the morgue, the entrance was sealed shut with a lock and chain. Attendants with green mortuary masks moved around in dumb show, their words inaudible, or typed out forms on grim civil-service typewriters. Behind them, in a refrigerator, lay the sixties.

—PETE HAMILL
"THE DEATH AND LIFE OF JOHN LENNON"
DECEMBER 22, 1980

THEY WERE FROZEN THERE IN a kind of eternal tableau, posed on the sweeping rear lawn of Buckingham Palace on this very

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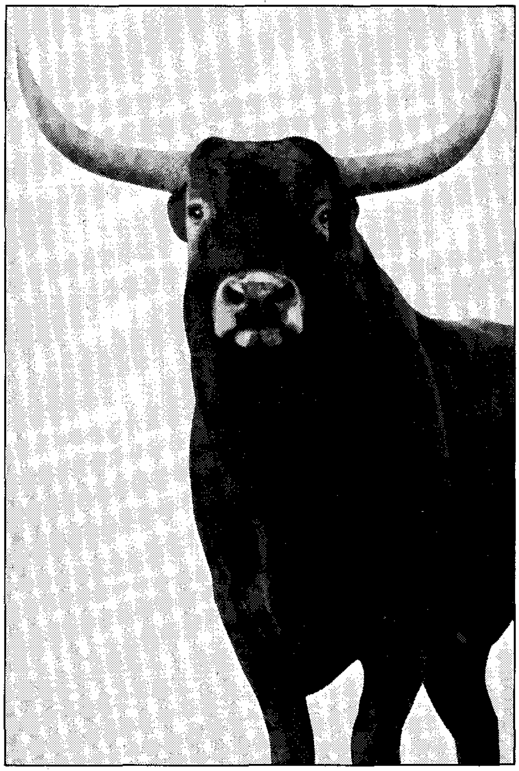

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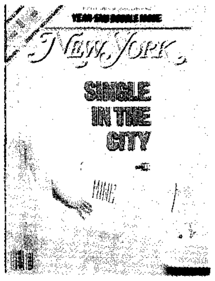

JANUARY 1982

NEW YORK
Mommy's 30, Daddy's 57 —And Baby Was Just Born

APRIL 1982

special party afternoon, just before the wedding of the century. Instinctively, all the guests gathered understood their parts in the collective ritual of a palace garden party, one of thousands of complicated collective rituals that make English life at once so rarefied, so moving, and, often, so absurd.

The queen's garden-party guests—her 7,000 Tongan diplomats and Tory M.P.'s, her children's-charity workers and the mayor of South Ribble, her managers of Sainsbury's and British Shell—arranged themselves into the requisite three paths, neat as primrose borders, where the royals promenaded, stopping only to greet various presented guests. It was assumed that the queen, as was her custom, would take the middle path, where the crowd was densest. No velvet rope was needed to contain it. No beefeaters needed pikes to hold the unruly back. Brixton aside, the rule of civility in England still holds.

Even the weather knew how to behave during the half-hour wait for the royal party. A strong wind blew top hats and boaters toward the delphiniums, providing the necessary lightheartedness of the afternoon. The skies were gray enough not to outshine the queen, and, as if orchestrated, one shaft of sunlight pierced the gloom and managed to illuminate the copper dome of the massive, golden stone palace.

And then there was quiet. High on the terrace, Prince Philip, tanned and elegantly erect, led the promenade with his wife, HM, the queen. They moved slowly, solemnly, with all the pomp the occasion called for, at last turning to face the crowd.

There wasn't a hint of a smile or a wave. There wasn't a cough or a fidget. Another moment. Tears came to eyes, lumps to throats. After a thousand years, the monarchy, however pointless, still thrived. What was more, the astonishing poetry of this moment was italicized by everyone's awareness of the coming festivities at St. Paul's.

—MARIE BRENNER
"THE WEDDING OF THE CENTURY"
AUGUST 3, 1981

HEHMEYER WAS CONVINCED THAT the rally on Wall Street had been spurred by an illusion, and he bet that the market was about to plummet. Instead, the Standard and Poor's 500

"I couldn't get along without a magnifying mirror. Why should you?" —Leona M. Helmsley
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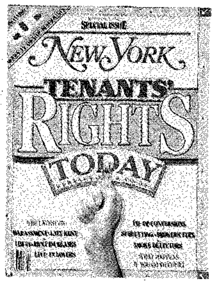
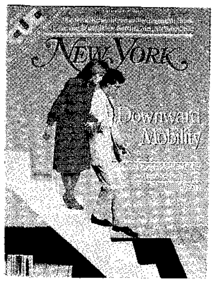

Special Issue
New York
Tenants' Rights Today

JUNE 1982


New York
Downward Mobility

AUGUST 1982

Index leaped nearly three points. Hehmeyer was out $58,803.75. And this was more than he could cover.

A younger Philip Hehmeyer would have shrugged and asked some friends to advance him the money to get back into the action. Over the years, huge swings, of as much as $750,000, had whipped him between wealth and poverty. But Hehmeyer had stayed in the ring, becoming a little more frayed each day, even when he was winning.

Now, at the age of 37, Hehmeyer was a senior citizen in the commodities game, and he no longer looked at money as something he could always win back another day. In June, he had been elected chairman of the New York Cotton Exchange; under the southern code of honor, by which he lived, the chairman does not borrow money on the floor like some kid broker who had tapped out. And he was engaged to be married in just fifteen days; under this same code, a gentleman does not appear at the altar without cab fare.

Earlier that day, his broker had said he would come by for a drink after the stock market closed. Hehmeyer had ordered a bottle of scotch and a bottle of rum from Surrey Liquor. Now he began drinking the scotch by himself.

When the bottle was three-quarters empty, he took his Ithaca Model 37 pump shotgun into the kitchen. He pressed the barrel against the left side of his chest and fired.

At 10:14 A.M. on August 24, an official rang the bell at the Cotton Exchange and announced that Philip Hehmeyer was dead. And for a few seconds there was silence in this corner of the 22,000-square-foot hall at 4 World Trade Center that the Cotton Exchange shares with the other commodity markets. Then the brokers crowded around the wood rail of the ring and began shouting the orders that had come in overnight. Another broker took the spot where Hehmeyer had always stood.

—**Michael Daly**
" 'Haywire' "
September 27, 1982

DURING AN IMPASSE IN MIDdle East negotiations some years ago, Henry Kissinger said to Golda Meir, "Golda, you must remember that first I am an American, second I am secretary of state, and third

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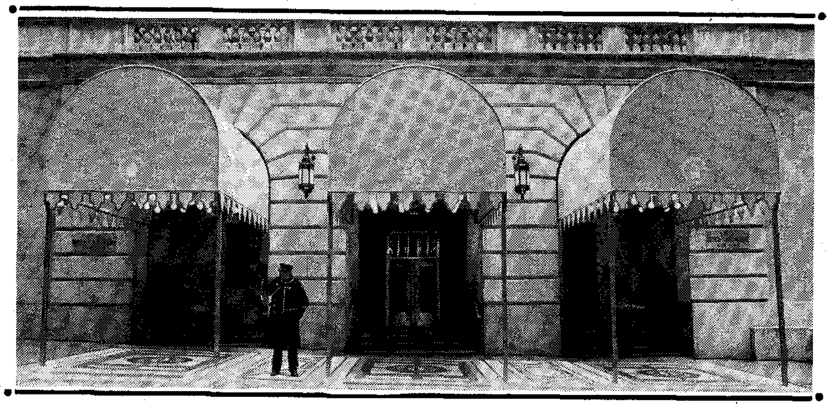

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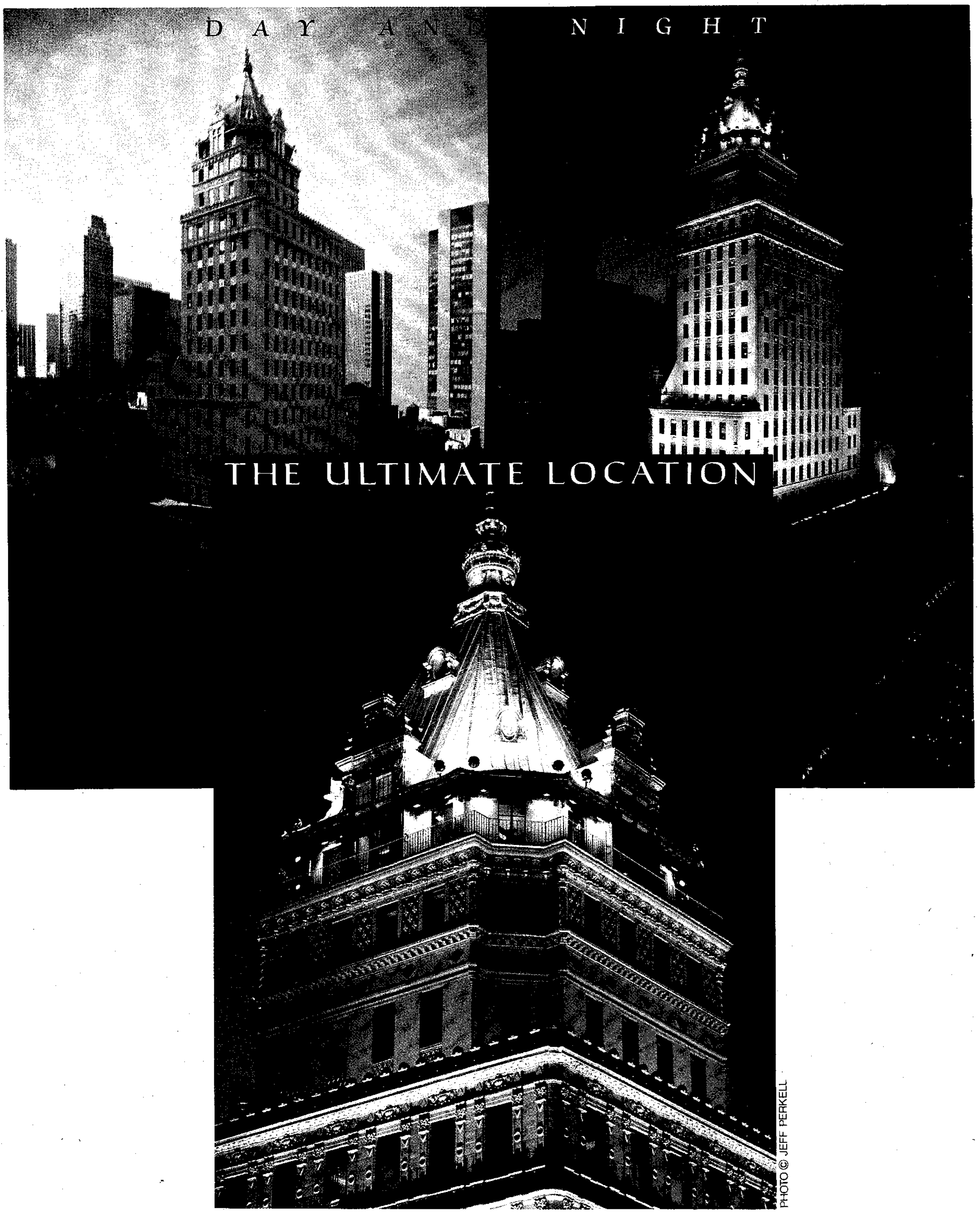

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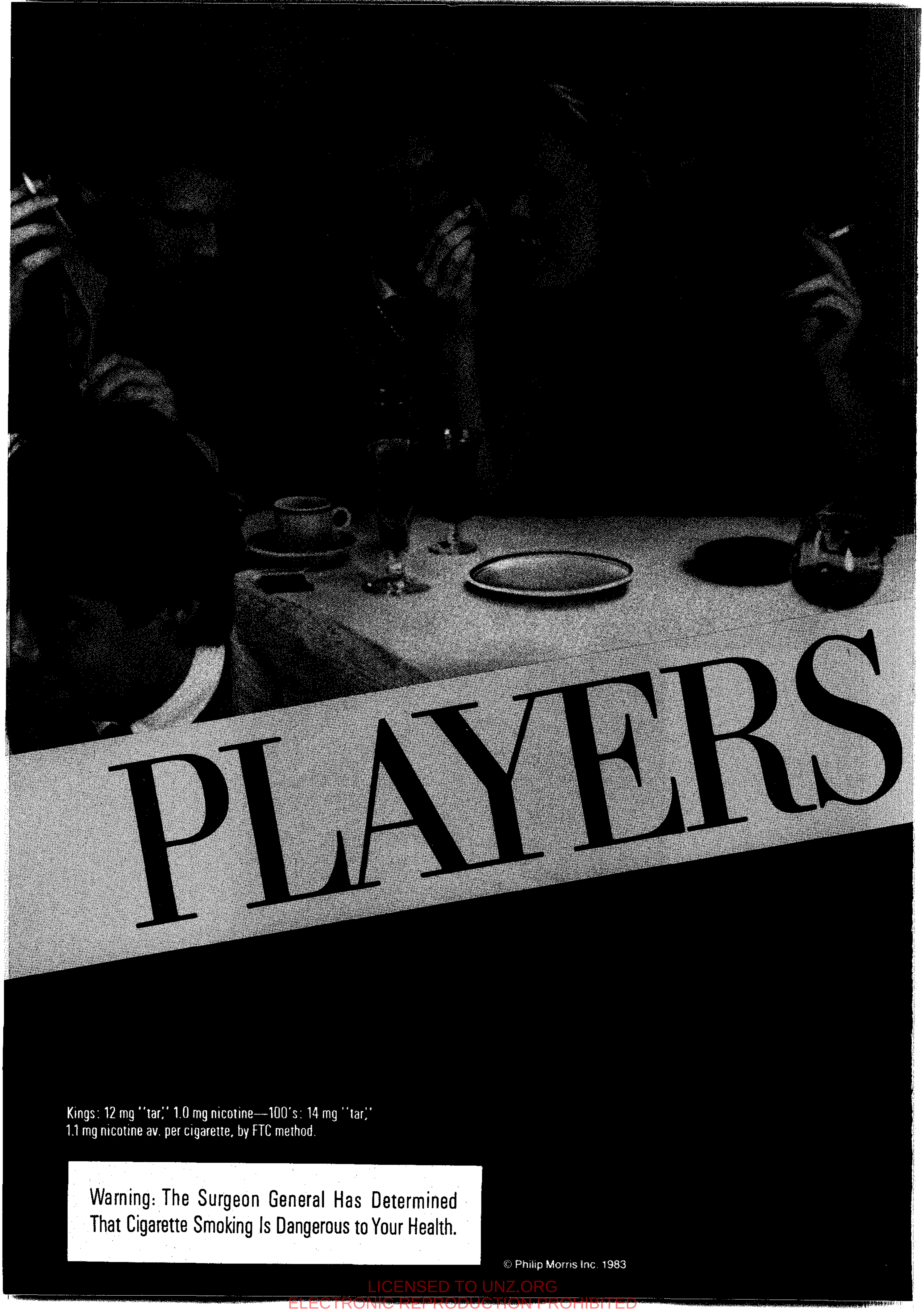

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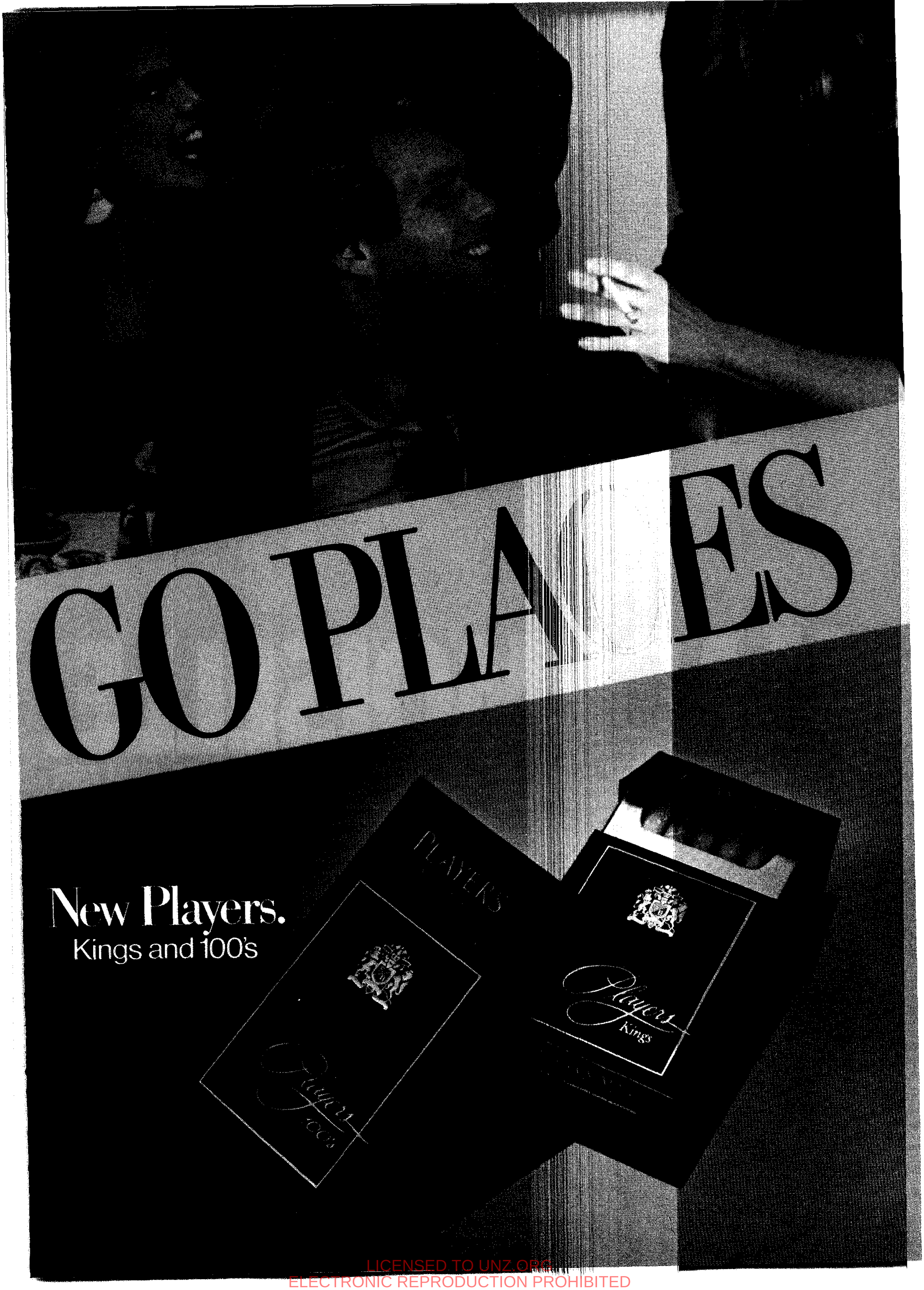

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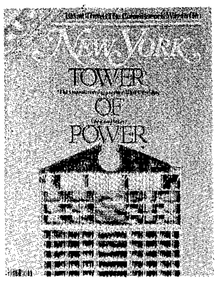
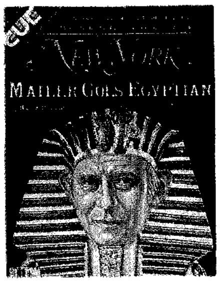


NOVEMBER 1982



MARCH 1983

I am a Jew." "Henry," replied Meir, "you forget that in Israel we read from right to left."

Golda may have been joking—but she wasn't out of step. Not then, not now. Across political, ethnic, and economic lines, almost every Israeli with whom I spoke during the past few weeks echoed similar sentiments. They know that America's Jews are in agony. So are they. They too look at a war that has run away with their country and wonder if the People of the Book are becoming the People of the Gun. An Israeli soldier says of his leaders, "I don't know this country anymore. They are destroying my Israel."

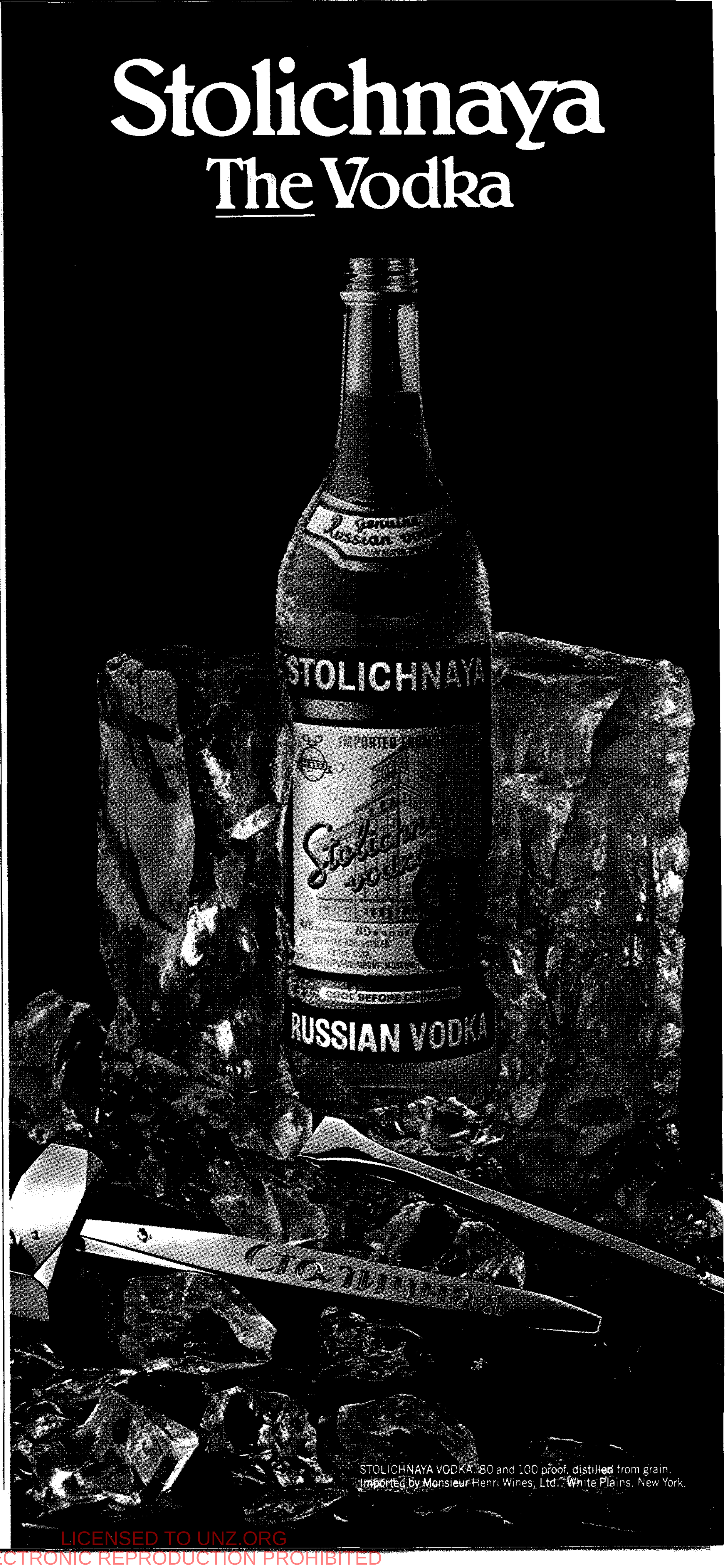
"*He* can say that," says a minister in Menachem Begin's Cabinet, addressing American Jews. "*You* can't. *He's* paid his dues. You've just *paid*."

Less than four months ago, when the Lebanese war was just beginning, but after the initial objective of protecting northern Israel from rocket attack had been achieved, Menachem Begin was in New York. "Never in the past," he said, "was the great Jewish community of the United States so united around Israel, standing together."

Today, with the war over, that unanimity is strained—and perhaps shattered. American Jews of all denominations are debating their role and their relationship to Israel. "Maybe," says Rabbi Alexander Schindler, of New York, president of the Union of American Hebrew Congregations, "our past silence in some way contributed to the present nightmare. But even if it didn't, we are across a threshold.

"We haven't been *completely* silent in the past, but we've certainly been reticent. I fear that our past *public* support of the government of Israel, no matter its policy and no matter our private reservations, was used by the Israelis to project a world Jewish community completely in accord with its goals and methods. We were milked, and when we were used up we were put out to pasture. Yes, it is fair to say that we have been treated with contempt—and we've gone along willingly. But we've crossed a watershed now, and our open criticism will continue and increase."

—MICHAEL KRAMER
"AMERICAN JEWS AND ISRAEL:
THE SCHISM"
OCTOBER 18, 1982 ■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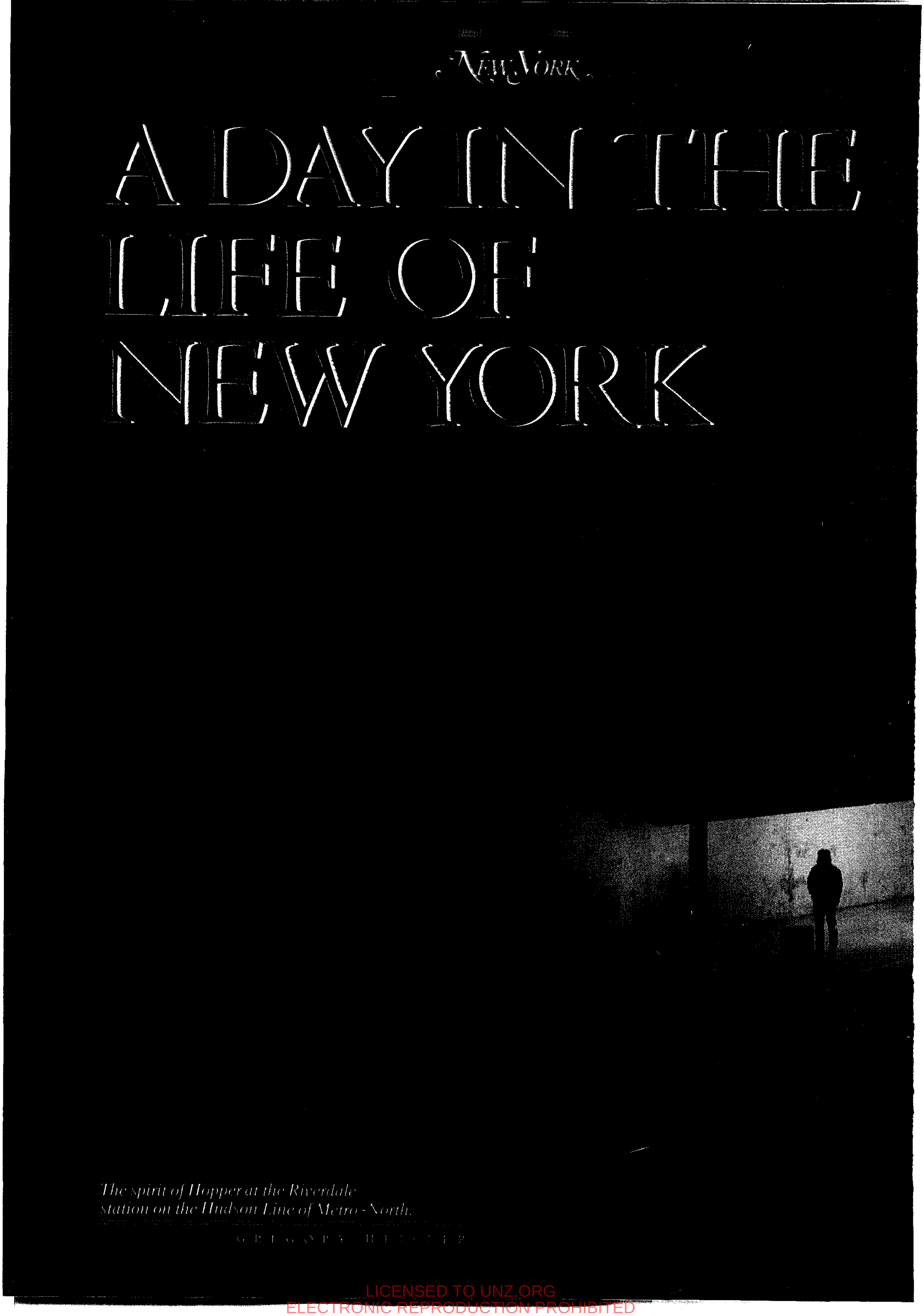
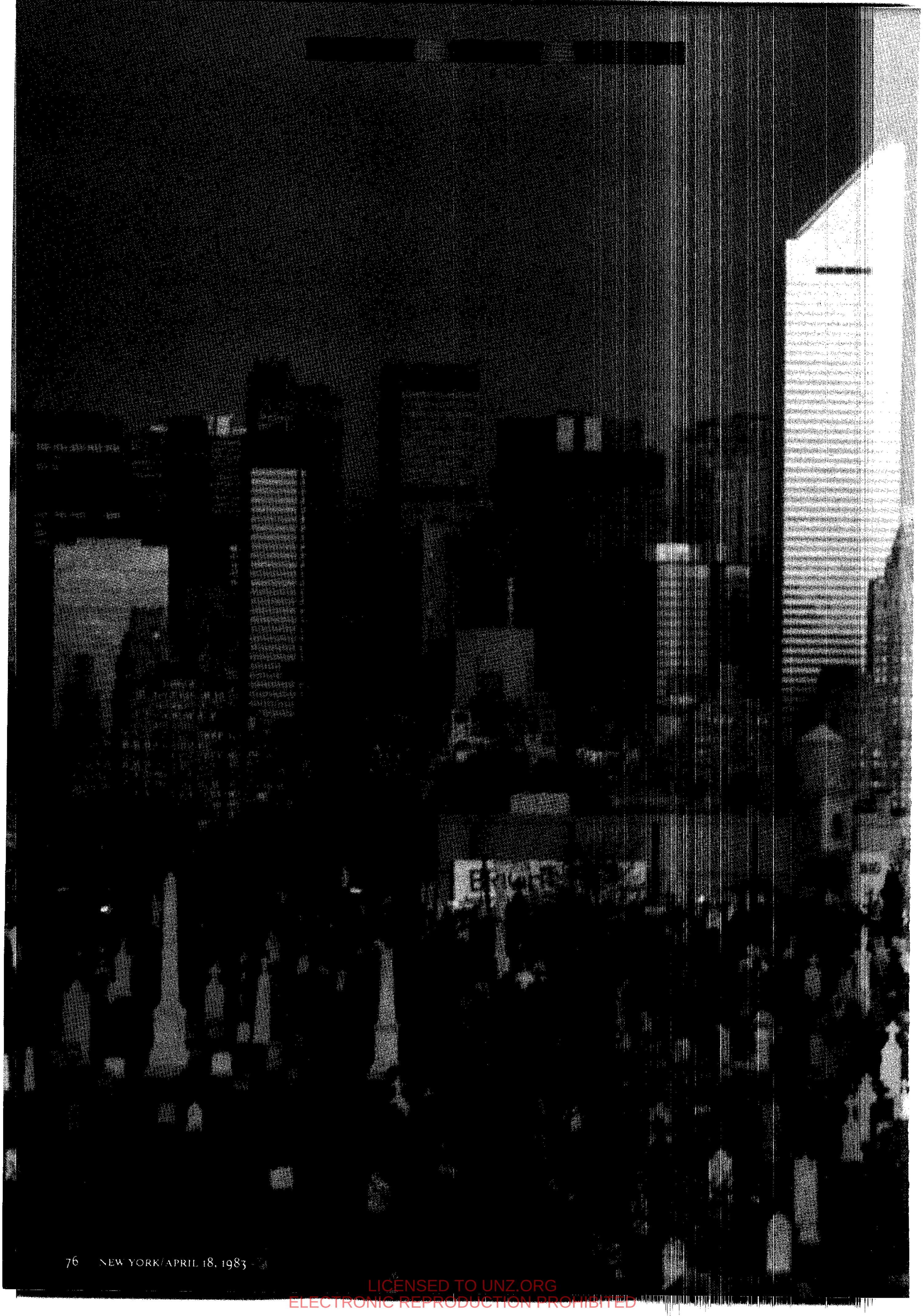
NEW YORK

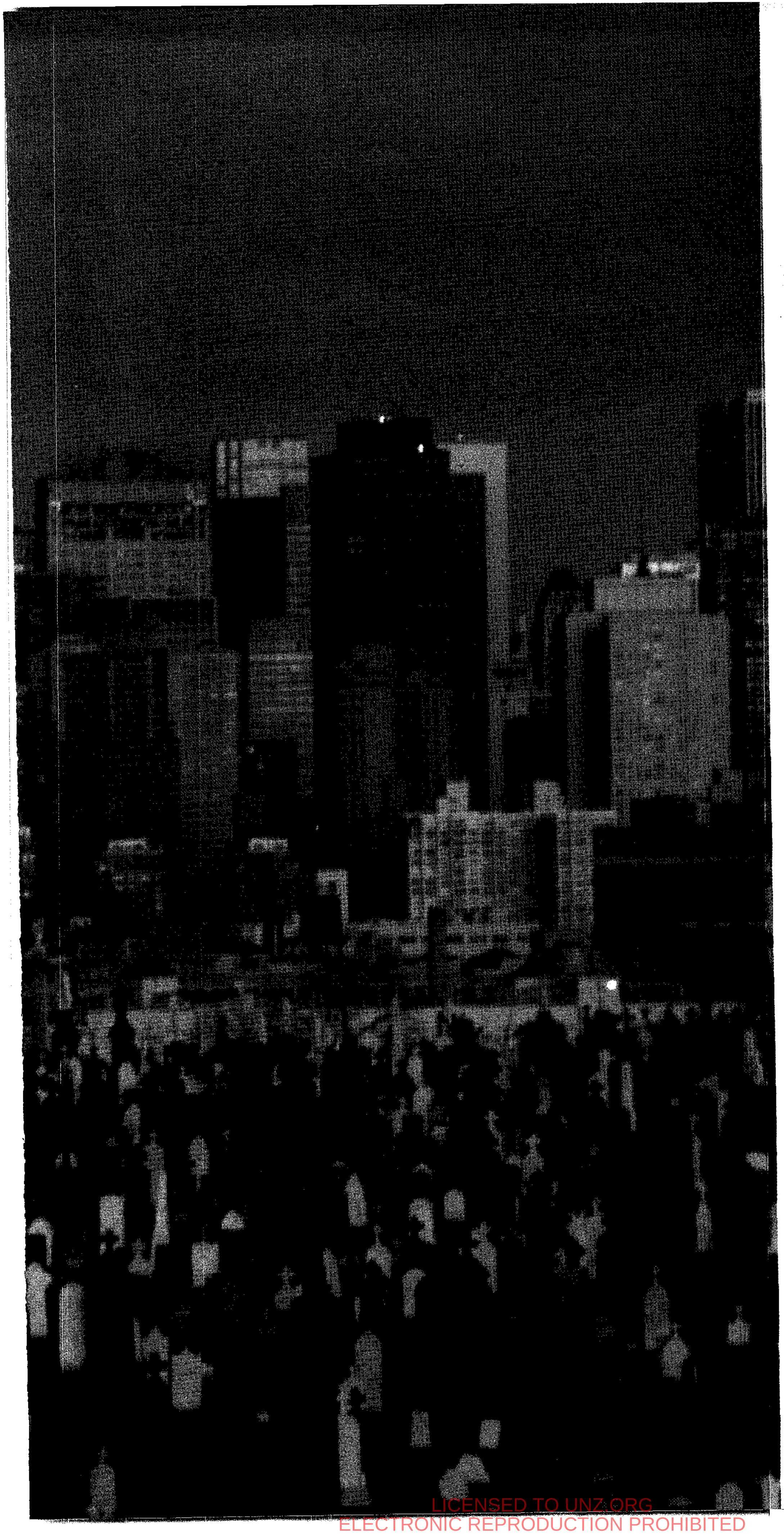
A DAY IN THE LIFE OF NEW YORK



The spirit of Hopper at the Riverdale station on the Hudson Line of Metro-North.

GREGORY HEISLER





'No one should come to New York to live unless he is willing to be lucky.'

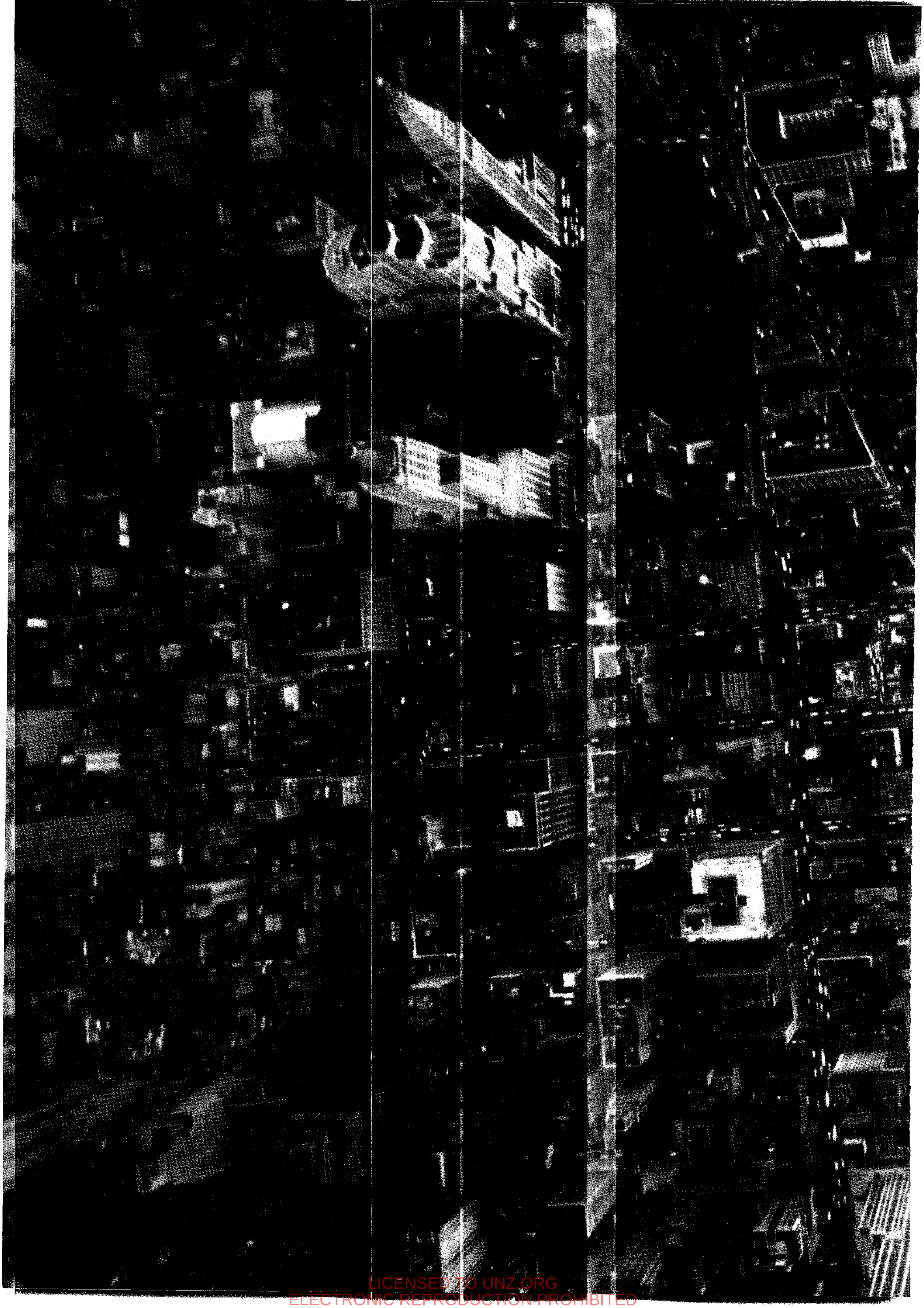
— E. B. WHITE

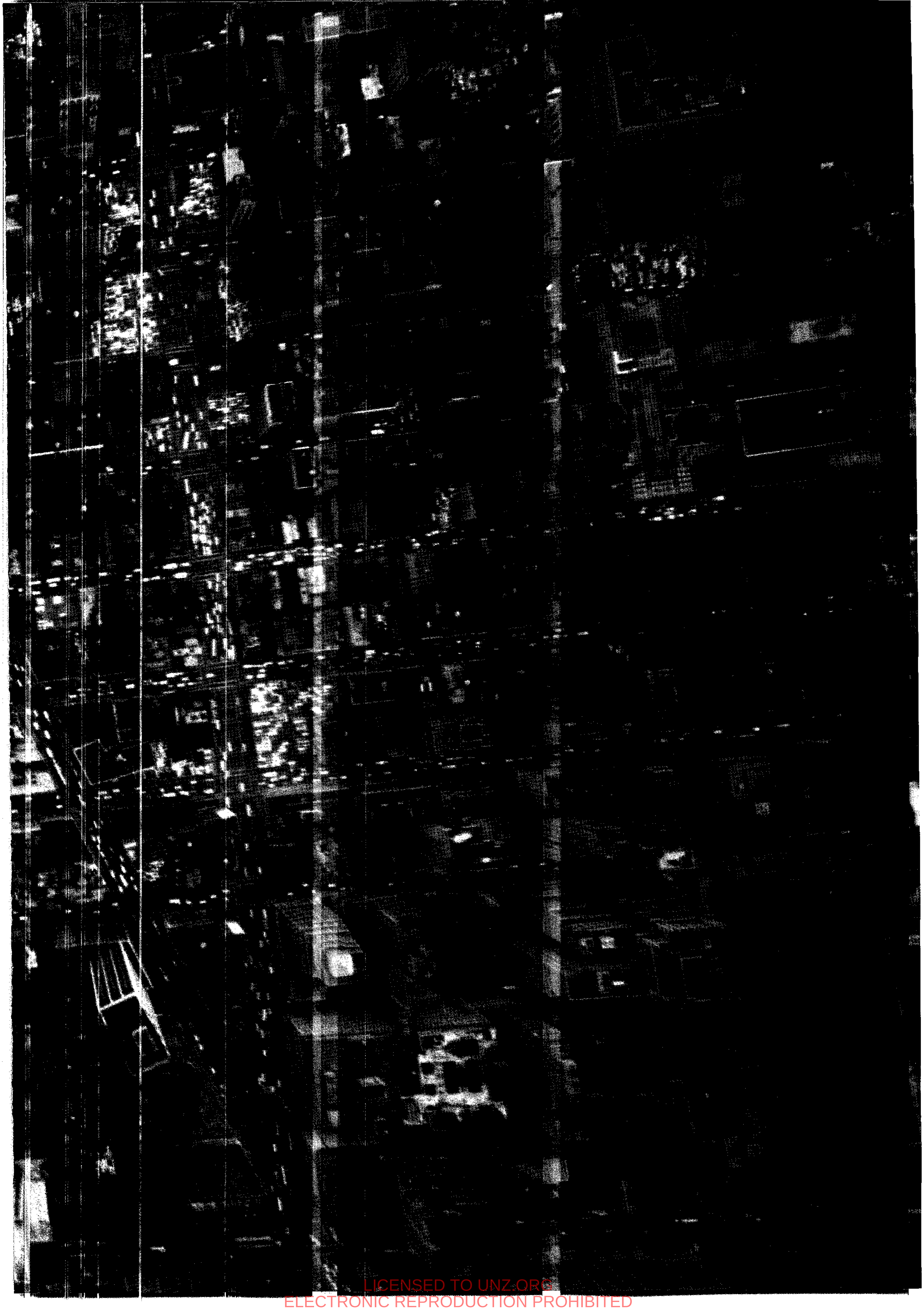
Sunup over Calvary Cemetery, in Queens.

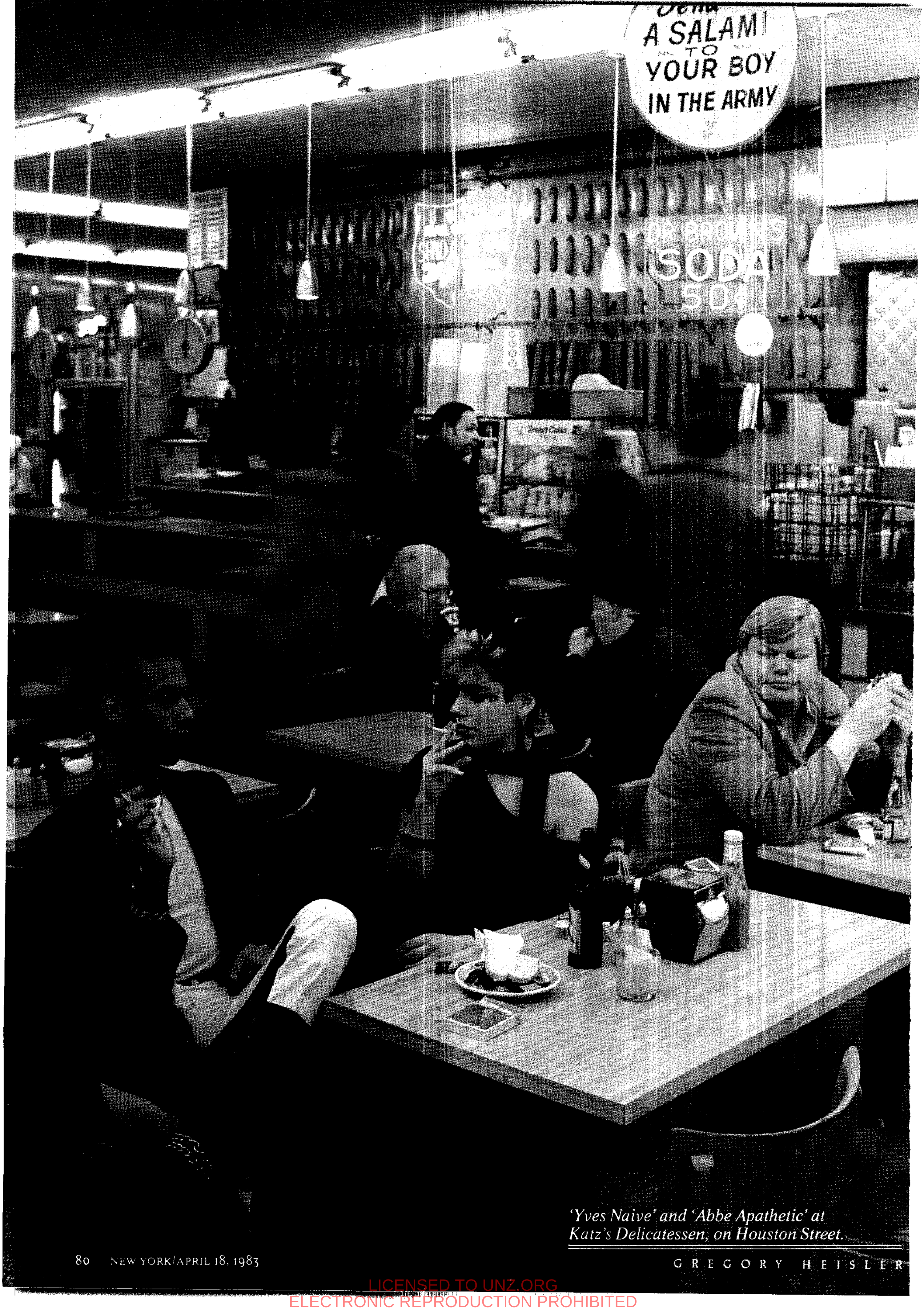
KEN REGAN

(Overleaf) Mid-Manhattan from a helicopter (Madison Square at upper left and Herald Square at lower right).

KEN REGAN



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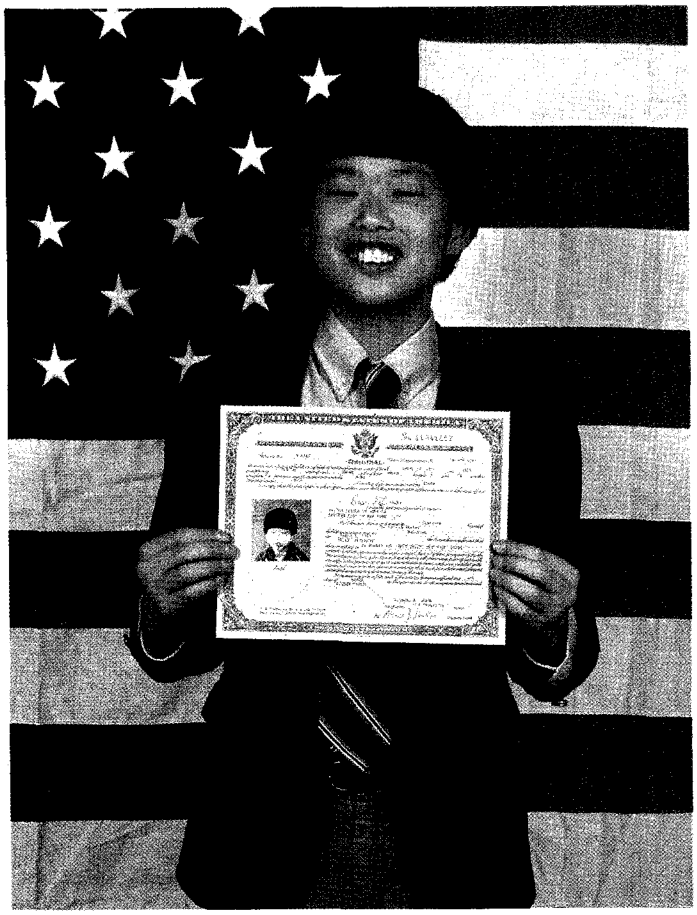
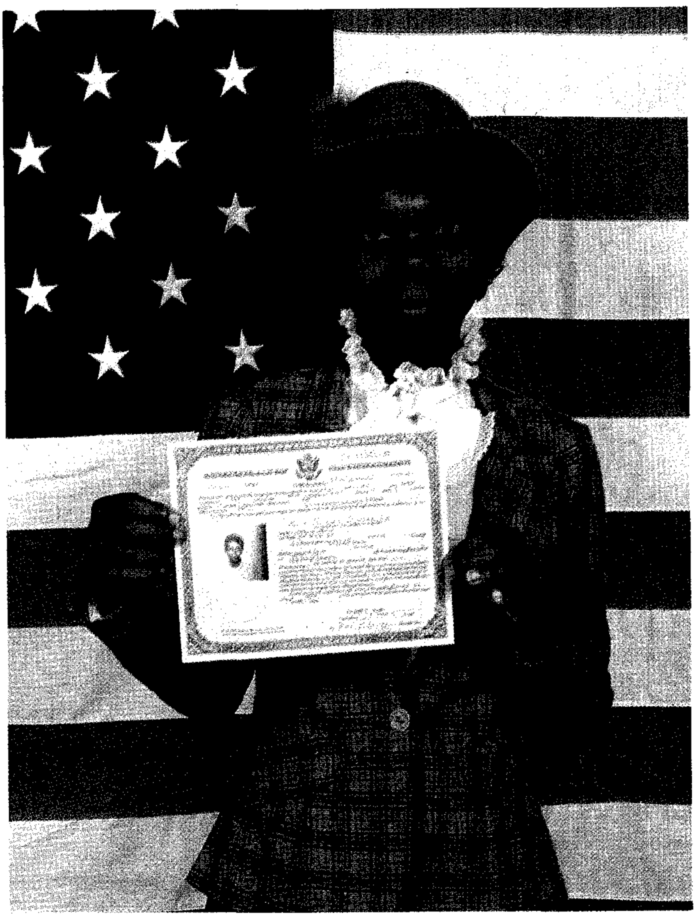
GREGORY HEISLER

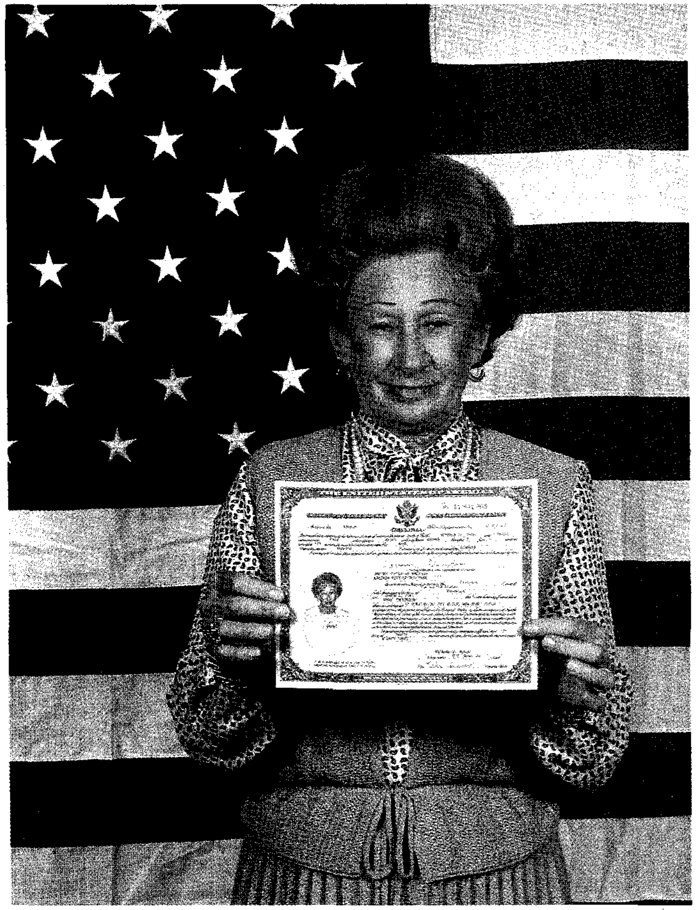
Brian Peterman, from Korea.



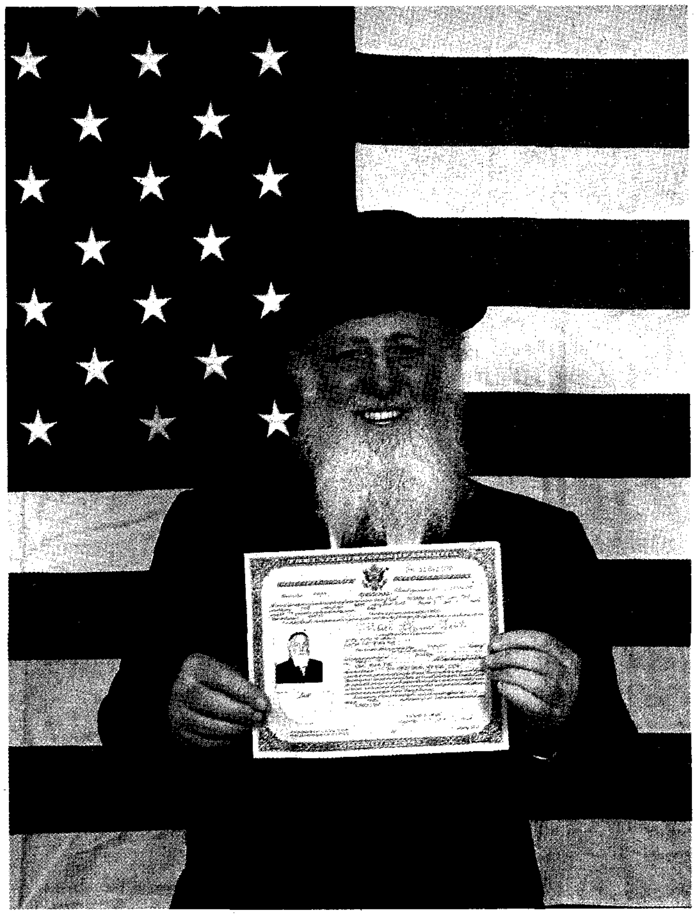
Enid Greenidge, from Barbados.



Anna Croenlin, from Switzerland.

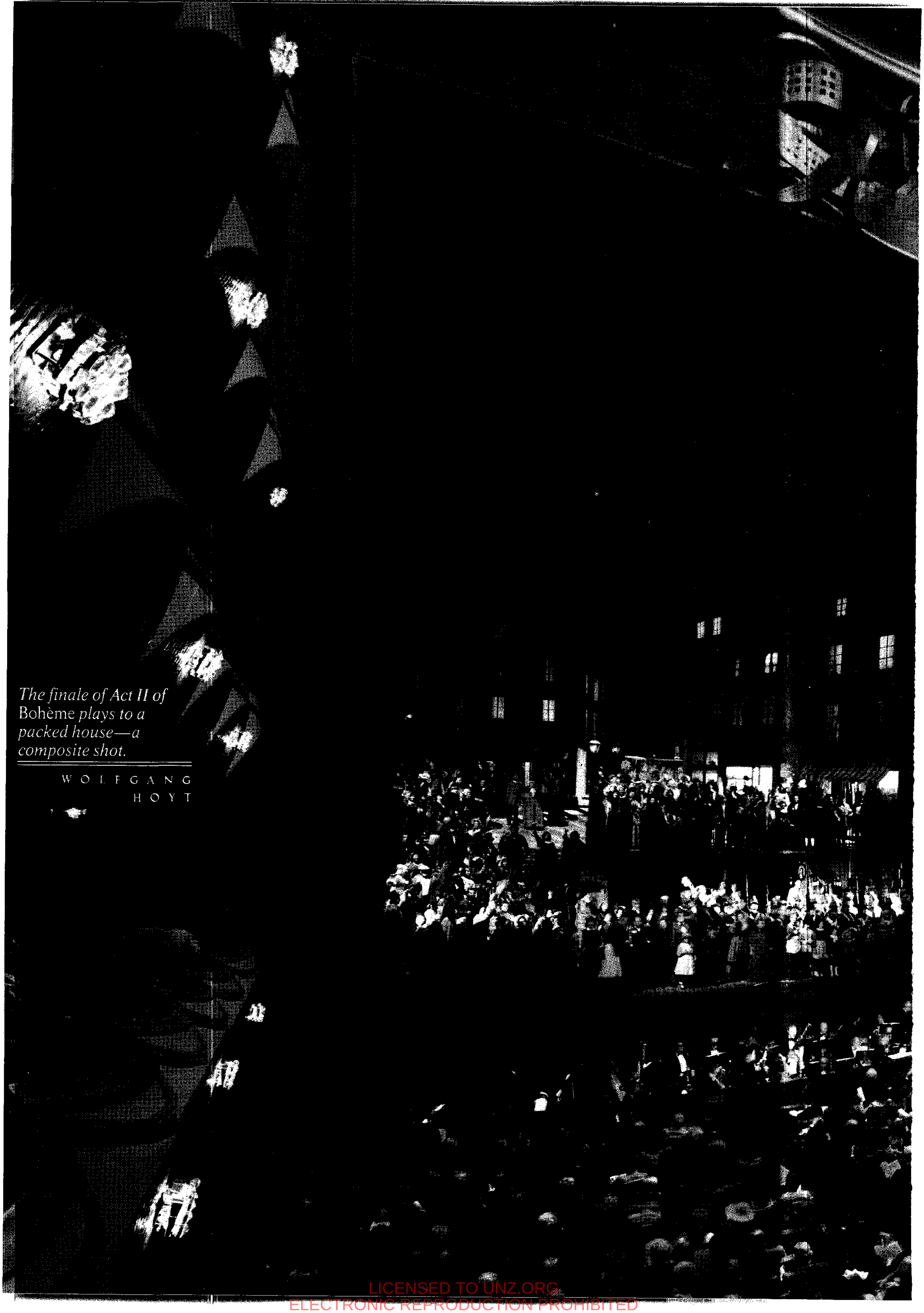


Israel Yoel, from Romania.



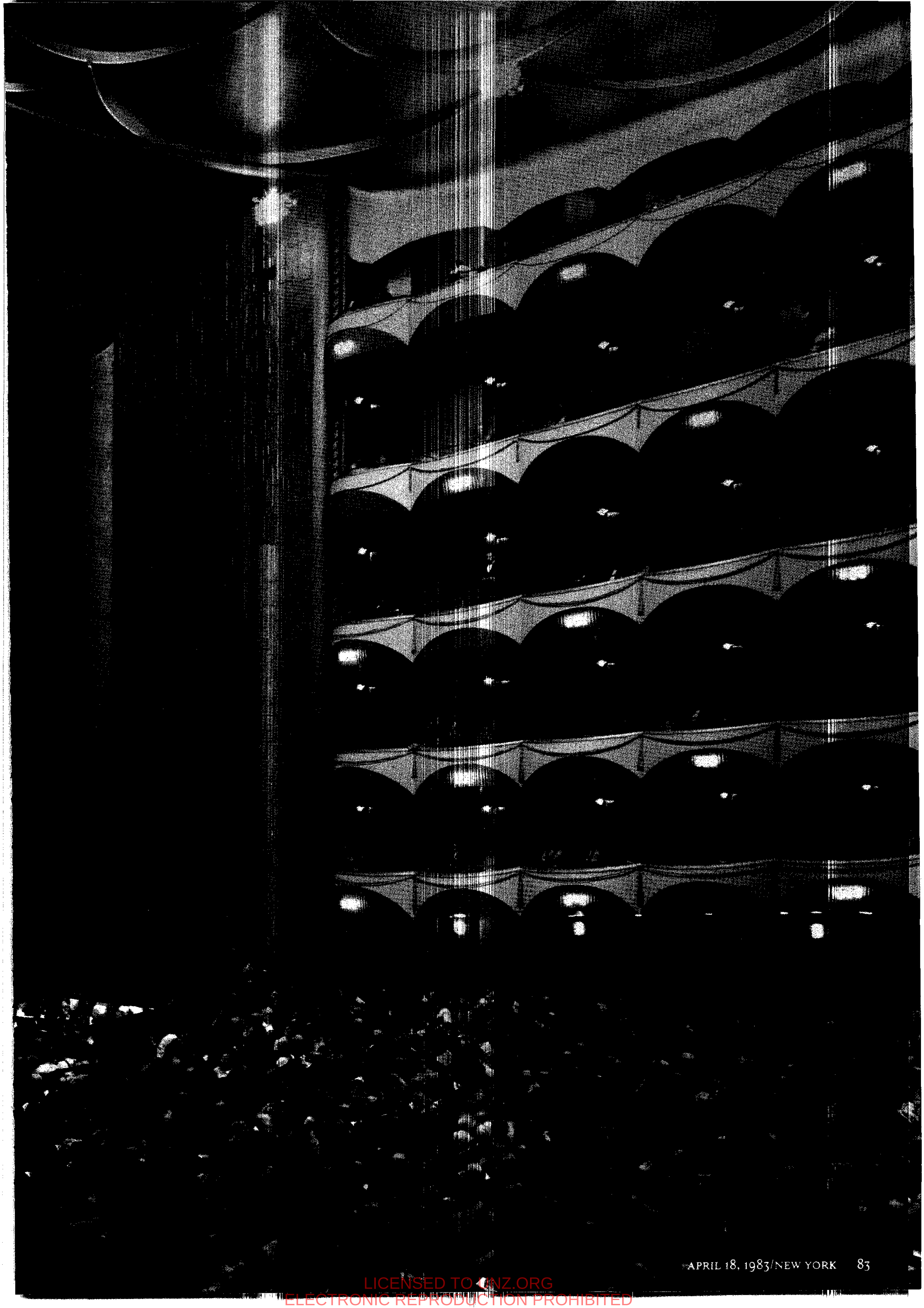
New citizens with their papers at the federal courthouse in Brooklyn.

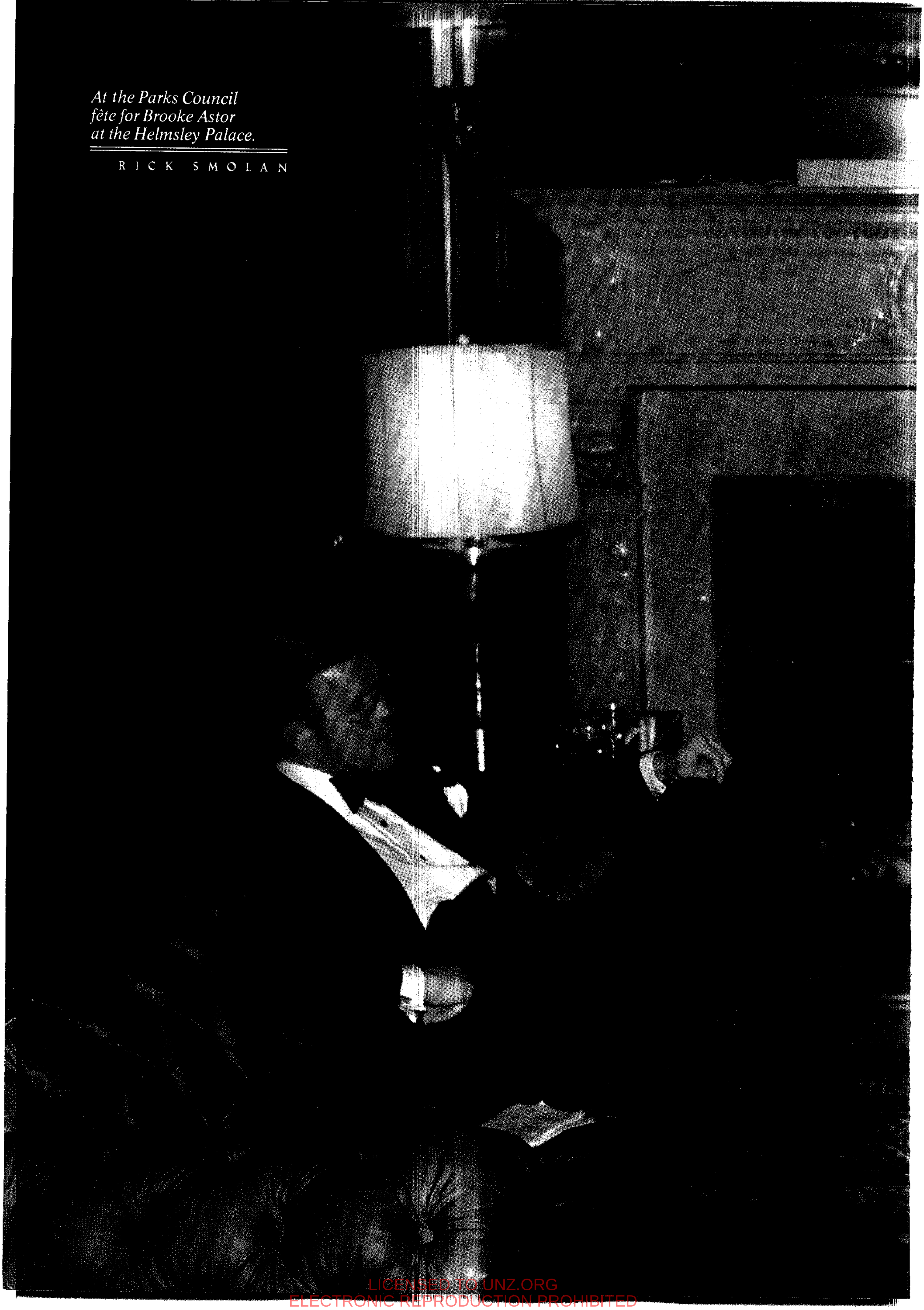
ANDY LEVIN



The finale of Act II of Bohème *plays to a packed house—a composite shot.*

WOLFGANG HOYT





At the Parks Council fête for Brooke Astor at the Helmsley Palace.

RICK SMOLAN

A DAY IN THE LIFE

BY

PETE HAMILL

I

Only a fool would try to give you all of New York on a given day in history. The city is too dense, plural, secretive, layered for that. New Yorkers exist in too many tenses, on too many levels of class, race, religion, and history. For every New Yorker on a given day, this is a different city; lives collide, overlap, intersect; more frequently they pass each other in a rush of indifference. But there are some things that can be said about one day: March 1, 1983. An ordinary day.

For all New Yorkers, certain things applied. The sun rose at 6:32 a.m., hidden by a slate-gray wall of cloud and fog. At about 7:30, the sun struggled to burn away the overcast; the city was briefly bathed in a warm, muted glow. But then the sun retreated and foghorns issued mournful signals of defeat from the harbor. This was to be a day of late-winter weather, touched by the coming of spring. The high temperature for the day was 47 degrees, the low was 40, and at 11:45 a.m., a soft rain began to fall. It did not stop until 8:40 the next morning.

The rain fell on a city of 7,071,639 souls, located at 40.43 degrees north latitude and 74.01 west longitude. It is an intensely vertical city, situated on a complex of islands (only the Bronx is on the mainland). It is most fundamentally a port, with 460 miles of waterfront, a city where people, goods, and ideas meet in a daily round of irritation, collision, and synthesis. The city is at once glamorous, seedy, frantic, dangerous, and ordinary. Some of its citizens patrol the airy precincts of celebrity, fashion, and success. Other lives more properly fit Middle America. It is not a simple city.

The day officially started at midnight, of course, and on the starless night of March 1, the city's 320,000 streetlights burned on 6,000 miles of city streets. By dawn, 747 bulbs had burned out. The city was neither quiet nor still in the middle of its night. The Fire Department was responding to calls. The ambulances of the Emergency Medical Service had begun their runs. Taxicabs cruised the town. Fleets of trucks and barges converged on the city's markets. Thousands of people stayed up late in some of the city's 3,409 bars, danced in dozens of clubs, shopped in all-night grocery stores. They told lies, betrayed one another, fell in and out of love, hurt one another, provided comfort and support. And some of them worked through the night.

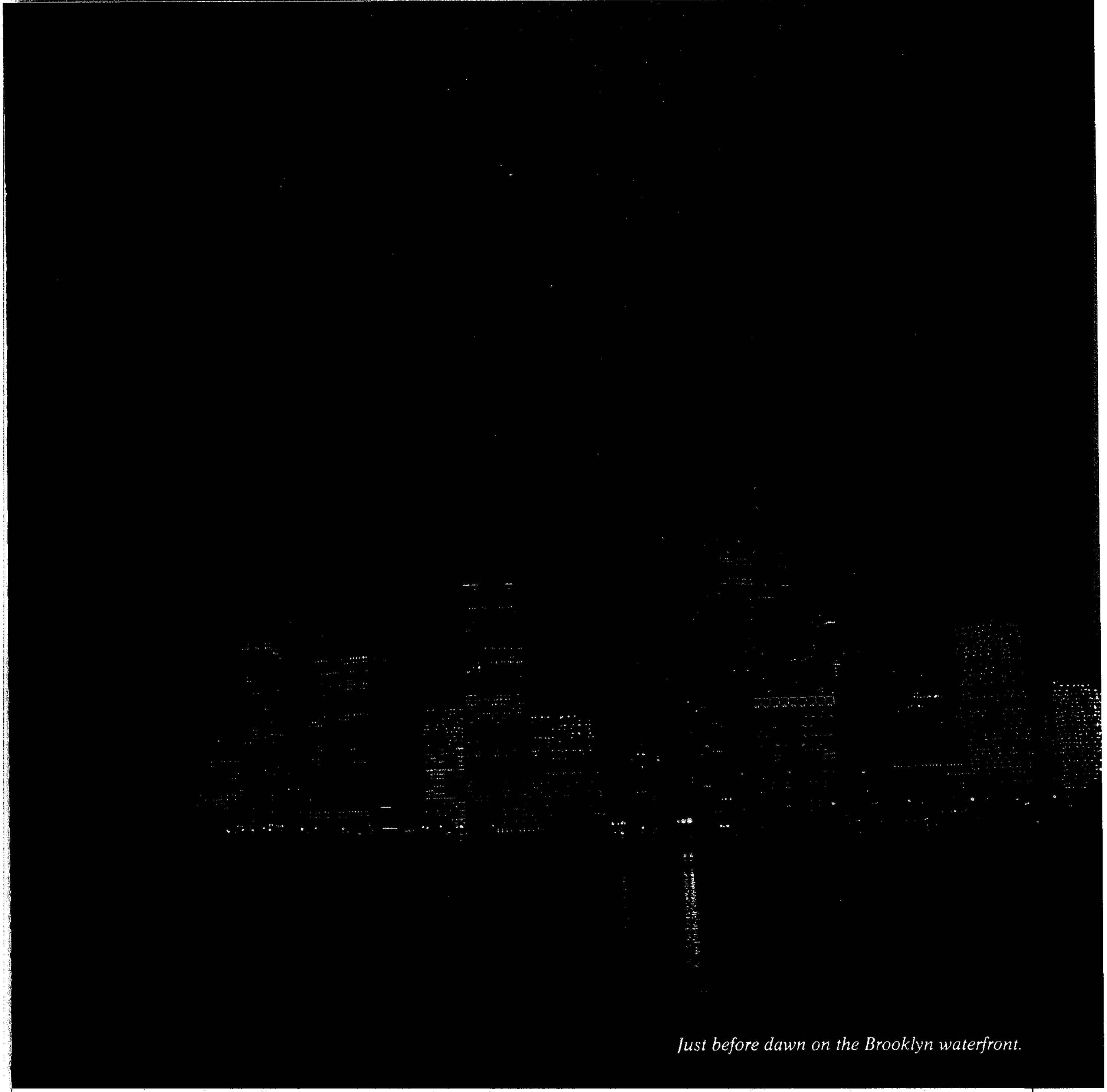
At midnight in a loft near the abandoned Jefferson theater, on East 14th Street, a poet named George-Thérèse Dickenson, her blond hair draped over her shoulders, read a poem about colonialism to another poet named Christina Starobin, who said "Nice" after lines she liked. Down the block, junkies huddled by the shuttered old S. Klein store, watching the subway entrances for marks. A woman slept on a bench in Union Square.

At 12:09 a.m., WNBC-TV newscaster Chuck Scarborough broke into The Tonight Show *to announce that a midnight deadline had passed and a New Jersey Transit strike seemed certain for the morning rush hour. This news did not much concern the clientele at the Savoy Pizza and Deli, on 14th Street and Third Avenue. As three Con Ed maintenance men left the counter, a man named Ralph Padilla arrived. A projectionist, janitor, and part-time manager at a porno house called Cinema 14, Padilla had been working since ten in the morning. He ordered a slice, ate hungrily, and explained he would now hurry home to the South Bronx, following the routine he keeps six days a week. "I get two, three hours of sleep a night, then I start over," he said. "What the hell, it's a job."*

In the back room of P. J. Clarke's, Frank Sinatra was singing "I Get a Kick out of You" on the jukebox, while three men in tweed jackets argued about Billy Martin. On East 54th Street in Brooklyn, people heard shots and called the police. When the cops arrived about 12:30, they found a 23-year-old man named Louis Petrizzo with six slugs in his chest. Nobody knew what had happened. Nobody had seen anything. The only certain thing was that Louis Petrizzo would be 23 forever.

At 2:45 a.m., a white-haired, 59-year-old street peddler named Jammes A. Thomas was still working his spot on Second Avenue near St. Marks Place, selling clothes that were neatly laid out on an old blanket. The clothes came from job lots, thrift shops, elsewhere; Thomas said he worked

Research associate: Peter Blauner



Just before dawn on the Brooklyn waterfront.

sixteen hours a day, earning about $11. Sometimes the cops made him move, but usually "it's just a matter of jugglin' and dodgin'."

It was Rasta night at Negril, a reggae club on Second Avenue near 12th Street, and at 3:45 the place was still packed. Ricky, the house D.J., pointed out the contestants in a duel of Rasta rappers: Nicodemus, Brimstone, Alton Irie, Mickey Jaret, and Jack Ruby.

All night, the subways moved, with the lost and the homeless riding the full route. Only 4,957 of the city's estimated 36,000 homeless went to shelters. Hundreds of squat, blocky women moved through the downtown skyscrapers, polishing desks, emptying ashtrays and wastebaskets, preparing offices for the renewed turbulence of the day. Many spoke Polish, Ukrainian, Hungarian; in the halls, they met teams of sturdy black men carrying floor polishers and waxers, speaking the singsong accents of the West Indies.

On their way home, the all-night workers saw newspaper trucks moving through the city. The lead story in the New York Times *told them,* REAGAN WEIGHING MORE U.S. ADVISERS FOR EL SALVADOR. *The* Daily News *said,* TRAIN TALKS FAIL IN NEW JERSEY. *At 10 p.m., the first edition of the New York* Post *had come off the presses, telling its readers,* RON GETS TOUGH ON SALVADOR.

All over the city, there were New Yorkers who must have had trouble sleeping. In the morning, eleven bankruptcy petitions would be filed in U.S. District Court. There were 9,531 patients in the city's public hospitals. And through the night, 10,404 people tried to fall asleep in the city's prisons, at a cost to taxpayers of $85 a night.

At 4:15 a.m., a painter named Carey Marvin finished working. While WBAI played on the radio, she carried her five cats to their room and took a last look at her painting in progress: a combined landscape and self-portrait. Then, still dressed in a wool undershirt and paint-speckled red harem pants, she shuffled on fuzzy slippers to bed.

While she slept, other New Yorkers continued working. Some of them were cops.

Photograph by David Burnett.

A COP'S DAWN PATROL

NIGHT OF THE HUNTER

BY

MICHAEL DALY

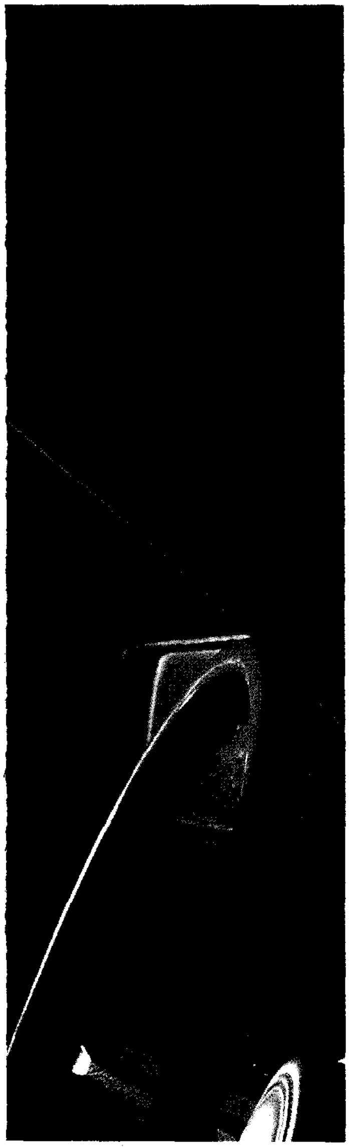
4:30 a.m.: Officer Michael Mahoney on duty.

Photographed by Andy Lev

Parking the cab beside the darkened Winter Garden Theater, on Broadway, Police Officer Michael Mahoney reached into the leather case on the seat and pulled out a pair of 7 × 50 binoculars.

The binoculars were fitted with wide lenses designed for night stalking, and as Mahoney peered past West 50th Street, his gaze filled with the red glow of taillights streaking into the multicolored blaze of Times Square. Wearing the down jacket, plaid shirt, and blue jeans of a woodsman, Mahoney sat in the shadows and waited. It was 12:01 A.M., and on this first minute of March 1, the sandy-haired police officer with a gentle Irish face began the hunt once again.

His lips slightly parted, Mahoney focused the binoculars on the entrance to the Fascination video arcade a block and a half down Broadway. Sharing the block with the Grand Pussycat Cinema and the Mardi Gras Topless Disco, the arcade has become a refuge for the thieves who commute by subway each night to midtown. Between games of Donkey Kong and Ms. Pac-Man, pickpockets team up with accomplices called "stalls," muggers recruit partners, monte dealers search out shills, and stickup men huddle with gun dealers. In Mahoney's estimation, more crimes are hatched amid the beeping and the buzzing of the video games at Fascination than at any other place in midtown. And in the five years he has been in the Anti-Crime Unit of the Midtown North Precinct, he has found no better place to lie in wait for the predators he is paid to track down.



"It's just like the jungle," Mahoney said. "You get them at the watering hole."

On this night, Mahoney watched a number of young men lounging in front of the arcade's plate-glass windows. Just to the left of the double doors, a tall young man in a red jacket turned to look up Broadway. He seemed to hesitate for an instant as his eyes swept past the yellow cab that Mahoney's squad uses as a stakeout car.

"I'm looking at them, and they're looking at me," Mahoney said.

Lowering the binoculars, Mahoney took a sip of coffee. He raised the binoculars again and watched the young man turn away and glance down Broadway. There was a damp chill in the air, and the young man dug his hands into the pockets of his jacket. He slowly rocked his weight from one foot to the other.

"Sometimes, you just think they're looking at you," Mahoney said.

Then Mahoney saw the young man glance back up the street. This time, the eyes froze on the yellow cab. The others who stood by the windows of Fascination seemed to sense the danger immediately. One head after another turned up Broadway. Figures began slipping back into the arcade.

"They're looking at us," Mahoney said.

Mahoney put down the binoculars. He had hoped to spot a thief pounce on somebody in front of the arcade, or to trail a mugging team as it set out for the dark side streets of midtown. Now that he had been spotted, he would have to search for thieves who were already on the prowl. Mahoney quickly drained his container of coffee. Then he turned to Sergeant Peter Birong, who sat in the rear of the cab. Birong wore jeans, and his black hair was in a razor cut.

"Okay, you finish your coffee?" Mahoney asked.

"Are you kidding?" the sergeant asked.

Mahoney sat silent.

"Okay, let me cap it," the sergeant said. "We *are* kind of wasting time."

Rolling slowly downtown, Mahoney glanced from one side of Broadway to the other. Passing 49th Street, he peered over at Fascination and gave the young man in the red jacket a quick look. Then he glided up to a red light at 48th Street and watched a teenager in a gray leather coat head crosstown. A working thief tends to drift slowly up the street, peering over his shoulder for police cars. This teenager had a deliberate stride and looked straight ahead. Mahoney shifted his attention to four figures passing along the chain-link fence that surrounds the site of the future Portman Hotel.

"There's three nice ones going down the block," Mahoney said. "But there's a girl in between them, so they won't rob anybody now. Maybe later."

The light turned green, and a flock of taxis raced by the stakeout car. Mahoney eased through the intersection, checking 48th Street and then gazing down Broadway. His eyes fell on one passerby after another, looking for some small movement that would signal this was a person worth following. Patience and concentration are the mark of a good hunter, and in the contest between the criminals who terrorize this city's night world and the 1,100 officers who work the midnight shift, Mahoney is one of the very best. Stalking the 160 square blocks of Midtown North last year while most citizens slept, he and his regular partner, Ian MacKay, made 133 felony arrests. And the criminals of midtown who remained free were forced to keep an eye out for a yellow cab carrying a persistent 37-year-old cop with a pair of binoculars.

"It's like anything else," Mahoney said. "You just have to keep at it."

The son and grandson of police officers, Michael Mahoney was raised in Rockaway Beach, in Queens. He spent much of his youth swimming and surfing, and all he knew about crime came from the tales his father brought home from the Wadsworth Avenue station house, in upper Manhattan. He attended St. Francis De Sales School and Holy Trinity High School. After graduation, he worked as a clerk at the American Airlines ticket counter at Kennedy Airport. He made only $90 a week, but he was able to use airline passes to travel to Europe and Hawaii and the West Coast. He met a girl in San Francisco, and he began flying there on weekends.

In 1966, Mahoney turned 21 and followed his father into the Police Department. He was assigned to the East 51st Street station house. After six years on patrol, he transferred to Midtown North, the precinct that runs from 43rd Street to Central Park South and from the Hudson River to Lexington Avenue. He proved he was still a touch naïve when he encountered a woman named Anna who said she was an actress. Mahoney asked her for a date, and she told him to meet her at 2 A.M. at the Times Square theater where she worked. Mahoney showed up wearing his best sport coat. He walked in and found Anna onstage, performing a live sex act.

"I never did get that date with Anna," Mahoney says.

On a skiing trip to Hunter Mountain, Mahoney fell in love with a young lady named Maria Ortuno. After a three-year courtship, they were married. They took a mortgage on a house in Atlantic Beach, five miles from where Mahoney was raised. They soon had a son and named him Michael John Mahoney Jr. Saving for two years, they went for a belated honeymoon cruise on the *Song of Norway.* Somewhere between Florida and Puerto Rico, James Kelly Mahoney was conceived. They enrolled both boys in Catholic school and joined the local swim club.

"We can't afford to go skiing anymore," Mahoney says.

In 1977, Mahoney was assigned to the Anti-Crime Unit, and he slowly mastered the art of stalking criminals. He learned how to spot a thief who was about to strike and how to follow one without being seen. And where the thieves counted on speed and nerve, Mahoney learned to rely on perseverance as taught by the nuns of the St. Francis De Sales School. He hit the streets the moment the shift began, and he kept hunting until the moment the tour ended. He would trail a single suspect for as long as four hours, and then go in search of new quarry. He did not take meal breaks.

"You don't get bad guys in a coffee shop," Mahoney says.

In 1980, Mahoney started working steady midnight shifts with MacKay. Mahoney found that he liked many of the characters who inhabited midtown's night world. Sometimes, he encountered the man known as the "king of the Gypsies" sitting in a Rolls-Royce convertible on Broadway. Mahoney also came to know the woman karate expert who runs the Zoo sex club, on Seventh Avenue, and the midget woman who stands in front of the Hawaii Kai bar, on Broadway, and smokes cigars.

"You wouldn't get to know the characters during the day," Mahoney says. "Put them in jail and they're not upset. It's just a temporary break in their business. They get a little rest and go back out."

On the morning of February 28, Michael Mahoney strolled the beach near his home. His sons were at school. His wife was at Fortunoff buying a ceiling fan that was on sale. And while most of the other men of the neighborhood were heading for work, Mahoney walked on the sand and sucked in the crisp air. The sky was clear and the water was calm.

"It was one of those days where you say, 'Thank God I'm alive,' " Mahoney says.

In the early afternoon, the boys returned from school. Mahoney drove his mother to the bank so she could deposit her pension check, then headed home. The older son had been in a scrap, and he returned with a swollen eye. While Maria took the nine-year-old to the doctor, Mahoney installed the ceiling fan. His seven-year-old stood by to hand him screwdrivers and wrenches.

That night, Maria cooked chicken and rice. After dinner, the boys did their homework, and Mahoney lay down for a nap. He rose at 10 P.M. and pulled on the same red-and-gray flannel shirt he had worn on the last tour. He strapped a .38-caliber revolver on his right hip. With a leather thong, he hung shield No. 6306 from his neck. The boys were already asleep, and as he was leaving, Mahoney stepped into their bedroom. The younger boy was dozing with two teddy bears.

"The little guy doesn't think Daddy works," Mahoney says. "I'm here when he goes to sleep, and I get back as he gets up. He thinks Daddy's a bum."

Then, putting on a brown down parka, Mahoney climbed into his orange 1974 Volkswagen "bug" and set out for midtown. He made the 23-mile drive in under an hour. Since his morning stroll on the beach, a cold front had rolled in, and a chilling wind gusted across West 54th Street as he walked into the station house. The moon was shrouded in haze.

"Cold weather can work to your advantage," Mahoney said. "You know if they're out they're up to something."

Signing in at the desk, Mahoney ducked into the complaint room. The only robbery reported during the previous tour had occurred at 8:30 P.M., when a man wearing sunglasses pulled a gun in the Kelly Film Expresslab, on West 57th Street. After reading the report, Mahoney signed out a portable radio and went into the muster room. There, the 27 officers of Midtown North who were to work the midnight shift assembled for roll call. Mahoney stood silently by the door as the large, ruddy-faced supervising sergeant announced that only members of the Emerald Society and the Holy Name Society could put in for excusals on Saint Patrick's Day.

"Have a safe tour, and take your posts," the sergeant said.

Since Ian MacKay had been assigned to the day tour for a court appearance, Mahoney teamed up with Peter Birong, the sergeant of the Anti-Crime Unit. They stopped at the door to let an officer lead out two handcuffed prisoners, and then went down the cement steps to the yellow cab. The sergeant slid in the back. Mahoney got behind the wheel. He noted the mileage on the odometer and rolled slowly across Eighth Avenue.

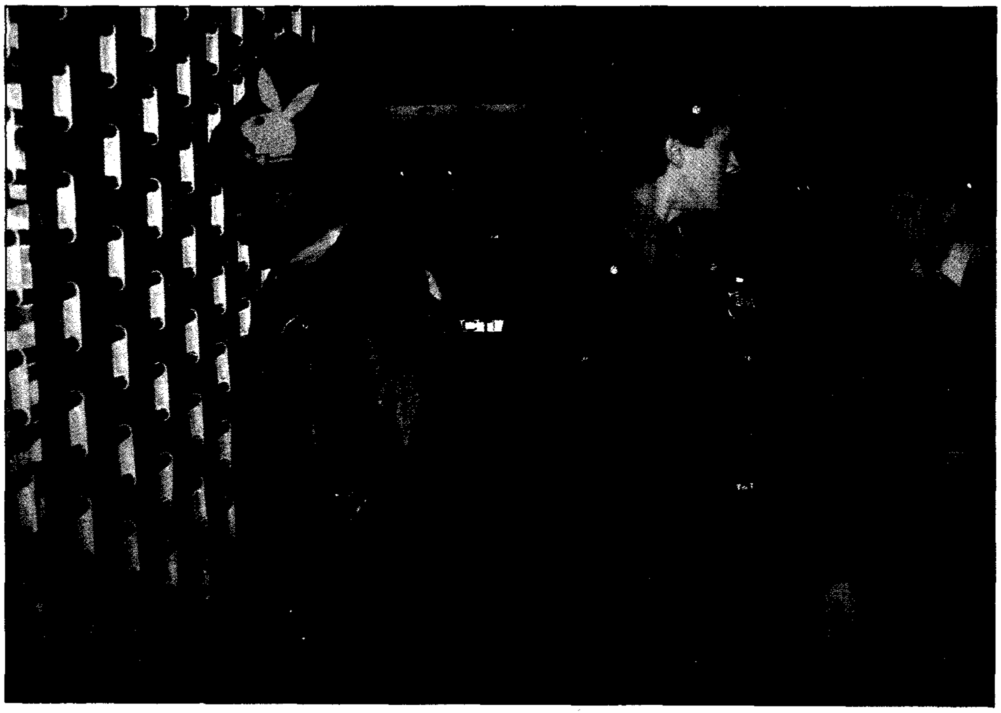
Now, in the first minutes of March 1, Mahoney drove past Fascination and turned onto West 46th Street. Birong yawned and said that he always had trouble readjusting to the midnight shift after a weekend with his family. Mahoney's eyes were clear, and the weekend seemed to have left him with a certain calm. His gaze swept from one side of the street to the other.

"Now we got to find somebody to follow," Mahoney said.

Cutting through a parking lot to West 47th Street, Mahoney cruised by a restaurant favored by retired Spanish hookers. He circled back onto West 46th Street and drove over to Vanderbilt Avenue above Grand Central Terminal. The street was deserted, so he headed up Madison Avenue. Several weeks earlier, he had arrested a young man there for mugging the wine steward of the Waldorf-Astoria. Madison Avenue was also empty.

On Central Park South, Mahoney stopped beside a horse-drawn carriage, where a couple was locked in a passionate embrace. Mahoney kept his eyes on a young man in an Eisenhower jacket. He trailed him to Wolf's Delicatessen, on West 57th Street. The young man seemed too relaxed to be hunting, and Mahoney returned to Broadway. Picking up the binoculars, he again gazed down at Fascination. A large blond gentleman wearing a tie and a camel's-hair overcoat was leaning against a car in front of the arcade. He appeared to be staggered by alcohol, and he was surrounded by a number of young men Mahoney recognized as thieves.

"He's gone," Mahoney said. "They already got him. See that. You leave for just a minute . . ."



A suspect is nabbed in a coat snatching.

Placing the binoculars on the seat, Mahoney drove down to Fascination. One of the thieves was helping the inebriated gentleman into a cab. A prostitute wearing short light-brown culottes strutted up to Mahoney's car and waved her bottom. Then a pair of teenagers came out of the arcade with a shopping bag. Mahoney said, "Here's two," and sped to the corner. Thinking he might have flushed out a pair of gun buyers, he jumped out and said, "Police officer." Seeing a six-foot-one, 190-pound cop coming at them, the pair froze. Mahoney searched the bag and found a cassette player.

"It's not stolen, sir," one of the teenagers said. "Two cassettes came with it, sir. It cost $34, sir. It was a bargain."

Driving up to West 50th Street, Mahoney passed a bar where thieves peddle stolen credit cards. Visa and MasterCard go for $30. American Express draws $50. As he reached Sixth Avenue, Mahoney saw a prostitute who was nine months pregnant work the street in a white maternity dress. His shoulders straightened when his eyes caught a figure racing across Central Park South. He relaxed when he realized it was only someone trying to catch a bus. He swung east, and peered down Fifth Avenue through the binoculars.

"Couple of hookers, that's all," Mahoney said.

At 1:30 A.M., Mahoney pulled up to the station house so the sergeant could sign the memo book of the officers who were working the prostitute detail. Mahoney stayed in the cab. Though able to search one deserted street after another without appearing to lose patience, Mahoney seemed unable to endure even a few moments of paperwork. He said, "It's all lost time." A report came over the radio of a robbery at 47th Street and Eighth Avenue, and Mahoney pounded the steering wheel.

"Look at that," he said. "We were just there."

A few minutes later, Birong got back in the cab, and Mahoney headed to Ninth Avenue. He stopped next to a squad car that had pulled over to the curb. On the sidewalk, a man was holding a struggling woman by her coat. "Affair of the heart," Mahoney said. The woman slipped out of her coat and ran across the street. The man held the coat and said to the officers, "Me and my girl friend had a fight, and she says she wants to commit suicide." With her arms outstretched, the woman stepped in front of a moving car. The car's brakes squealed, and the uniformed cops grabbed the woman.

"She didn't jump in front of the car until she saw enough people to rescue her," Mahoney said.

Then Mahoney went by a prostitutes' hangout on West 39th Street that is sometimes referred to as "the discount store." This spot is frequented by a young man named Lenny, who was arrested for stabbing a woman with an ice pick. Freed on bail, Lenny allegedly then robbed and raped three women. He had held a job with a corporation at Rockefeller Center and was using a business credit card to hide out in hotel rooms and to rent cars.

Seeing no sign of Lenny, Mahoney swung uptown past the pier where the aircraft carrier *Intrepid* is docked. Stopping at West 45th Street, he heard the slap of sneakers on pavement, and he turned to see a young blond-haired boy skipping by with an Irish setter.

"Look at that kid with a dog," Mahoney said. "My kids wouldn't even step out of the car here."

On West 54th Street, Mahoney studied a pair of men wearing fashionably tailored overcoats. "They're a little classy for stickup guys," Mahoney said. "Give them a couple of blocks. Not that they're doing anything wrong." Mahoney reached for the binoculars and watched the men look back twice.

"Yep, they're doing something wrong," he said.

The two men walked up to West 58th Street and went into a residential hotel. As Mahoney pulled up, they came out again. Mahoney threw the cab in reverse and quickly backed up the street. "Typical cab maneuver. Now they'll be sure we're a cab," he said. Swinging around the block, Mahoney watched the pair stride down Broadway and turn right onto 54th Street. They split up, each taking one end of the block.

"They're shopping," Mahoney said. "Just have to give them lots of room, that's all."

Mahoney slipped out of the cab and walked up to the corner. A six-foot pile of garbage bags had caught fire in front of the Hotel Bryant, and two street sweepers pulled up. Peering between the sweepers, Mahoney watched the two men come together again. One went into the Bryant and picked up the house phone. The other strode to the corner to survey Broadway. Mahoney turned around and sauntered up the street. The man returned to the front of the hotel, and Mahoney took the corner again.

"He and Mike are doing the same thing," Birong said.

Getting back into the cab, Mahoney reached for the binoculars. He suggested that the two men had first gone to West 58th Street to pick up their guns and now planned to stick up the Hotel Bryant. As a crowd of young people drifted up the block from Studio 54, the lookout came back to the corner. He spotted the stakeout car and immediately stepped into the street to hail a cab. In a moment, he was gone.

"We spooked him," Mahoney said. "He's very good. We'll catch him some other time."

As he patrolled Seventh Avenue, Mahoney pointed out a worn-looking prostitute in a light-brown coat who is known as Hammer. She specializes in tourists who she knows plan to leave the following day. Once she lures a customer to her apartment, on West 56th Street, she takes his wallet and lets loose her two dogs, possibly the only savage Afghans in the city. The customer usually fails to appear for the trial, and Hammer goes back to a hustle that in Mahoney's estimation earns her $200,000 a year.

"She's probably still a virgin, the way she steals," Mahoney said.

A report came over the radio of a robbery at Seventh Avenue and 49th Street. As Mahoney pulled up, two uniformed cops leaped out of a radio car and disappeared around the corner. They came back with a young man wearing a blue ski cap and a brown leather jacket that was several sizes too large. Breathing hard, the cops pushed the young man against the security grate of a closed Blimpie sandwich shop. The young man shrugged and calmly chewed on a piece of gum. The victim came up and said, "That's my coat. I went into this place to get away from them, and they took my coat."

Other uniformed cops brought up a second suspect. He wore a black T-shirt with the words "Allah Is God" stenciled on it in white letters. The victim said that this was not one of the three thieves who had robbed him. At that moment, the second suspect's brother ran over and said, "Michael, now what you do? You going to call my house this morning and say you been arrested again?" The second suspect said, "I didn't do this one."

Once again, Mahoney parked above Fascination. It was almost 4 A.M., and there was a good crowd at the video games. Mahoney said, "Can you imagine going out and stealing all night to feed a machine?" A number of those who were standing by the windows were wearing leather hats with earflaps. Last winter, the thieves favored parkas with snorkel hoods. Gold teeth were also the rage, and a dentist in Brooklyn who was willing to melt down stolen chains became very popular.

"Those guys are still there," Birong said.

"They got rents to pay, too," Mahoney said.

At 5:15 A.M., Mahoney made another run through the east side of the precinct. The sidewalks of 57th Street were deserted. A newspaper-delivery truck rumbled by, whipping the steam that drifted up from the manhole covers. The first jogger of the morning pounded toward Central Park in a brown sweatsuit. Down at 54th Street, a custodian was sweeping the sidewalk in front of Gucci. By Rockefeller Center, a man came out of the subway with a newspaper under his arm.

"They're starting to come to work now," Mahoney said.

The first light of day silhouetted the office buildings of midtown as Mahoney rolled down Ninth Avenue to "the discount store." Again, there was no sign of Lenny. Birong saw one of the prostitutes get into a dairy truck. "The milk's going to be late today," he said. Mahoney then drove by an after-hours club on West 50th Street. Thieves and pimps were crowding into the bar for an after-work drink. Mahoney pulled alongside a car that had dropped off three prostitutes. The driver looked shaken.

"Did you lose a wallet?" Mahoney asked.

"A wallet?" the driver asked. "No."

"Okay."

"What if I did lose something?"

"That's why we're here. What did you lose?"

"Two chains."

"Those three girls?"

"No, other girls. Those three, they're going to help me get them back."

"Forget it."

At 6:45 A.M., Sergeant Birong said he had to do some paperwork. The pace of the traffic had quickened with the dawn, and a car behind Mahoney honked for him to speed up. Not happy to be heading in early, Mahoney ignored the horn and coasted slowly up to the station house. He put the binoculars back in their case and went upstairs to the anticrime room. In a book labeled "Unmarked Vehicle Utilization Record," he wrote that he had driven the cab 30 miles since midnight.

"They used to keep the mileage, then they did away with it, then it came back," Mahoney said.

A half-hour later, Ian MacKay came in. As with Mahoney, his size and weight made him appear to have been grown on special order to Police Department specifications. MacKay's black hair was neatly combed, and he was wearing a sport coat and a tie for his court appearance. Mahoney told MacKay the tour had been quiet. MacKay said he had spent the evening, like everyone else, watching the last *M*A*S*H* show.

"He went crazy," MacKay said.

"Who did?" Mahoney asked.

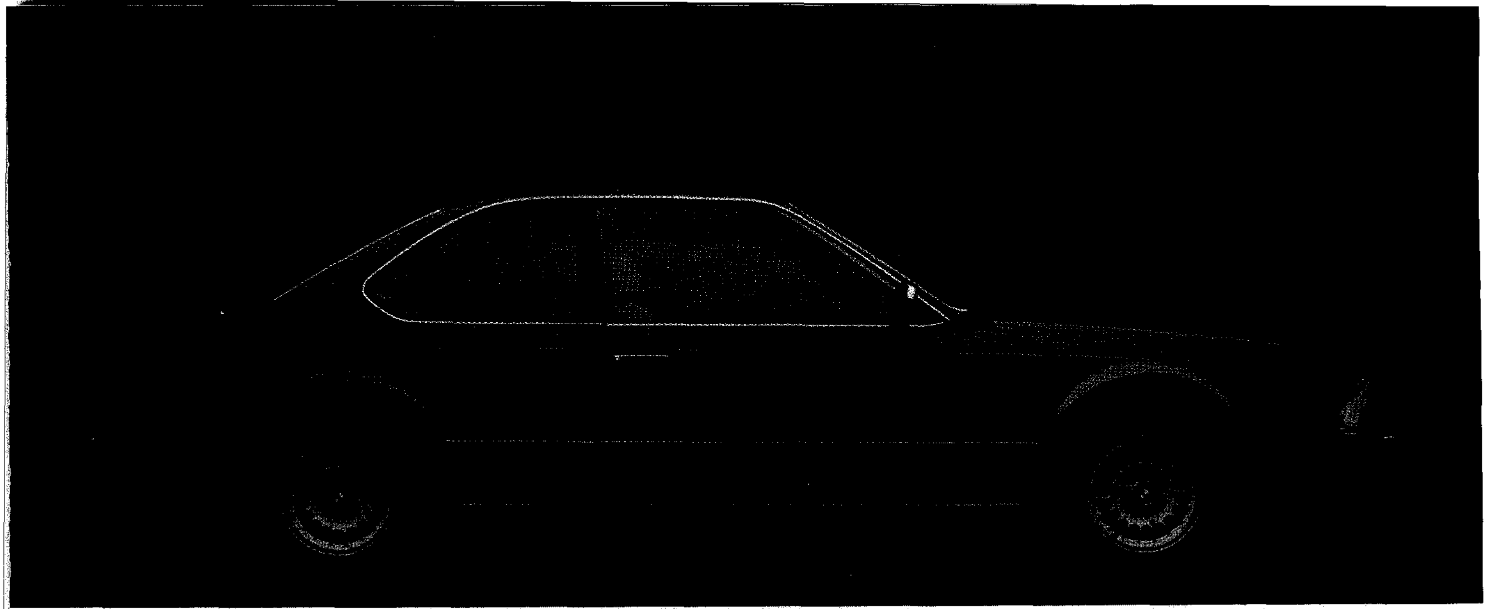
"Hawkeye."

"Oh."

At 8 A.M., Mahoney went downstairs. The 57 officers who work the day shift were pushing into the muster room for roll call. As he signed out, Mahoney heard his name called. He turned and waved to a policewoman he has known since they were youngsters in grammar school. Mahoney said, "We were both in the band. I played the drums and she played the bugle."

There was a chill in the air, and the slate sky promised rain as Mahoney got into his Volkswagen. He slowed as he drove past the Hotel Bryant, where he had watched the two stickup men. Then he drove down Seventh Avenue through Times Square. The streets were filling with cars. Working people were pouring out of the subways. The thieves had gone back to the city's rougher neighborhoods, and Michael Mahoney was headed back to Atlantic Beach.

"It's a completely different universe," Mahoney said, "all the people coming to work—tell them what happened three hours ago and they wouldn't believe you." ■



HOW TO TELL A TRUE GRAND TOURING COUPE FROM CARS HOPING TO BE MISTAKEN FOR ONE.

Those in the market for a luxury sports coupe would do well to look beyond the evidence of their senses.

Sensual body lines, sculptured chrome and the omnipresent scent of leather can cause a car buyer to infer high performance where none exists.

A conspicuous exception is the BMW 633CSi—a coupe whose amenities accompany true high performance, rather than serving as substitutes for it.

It is a car that "does virtually everything one could ask of it with aplomb and dignity" (AutoWeek).

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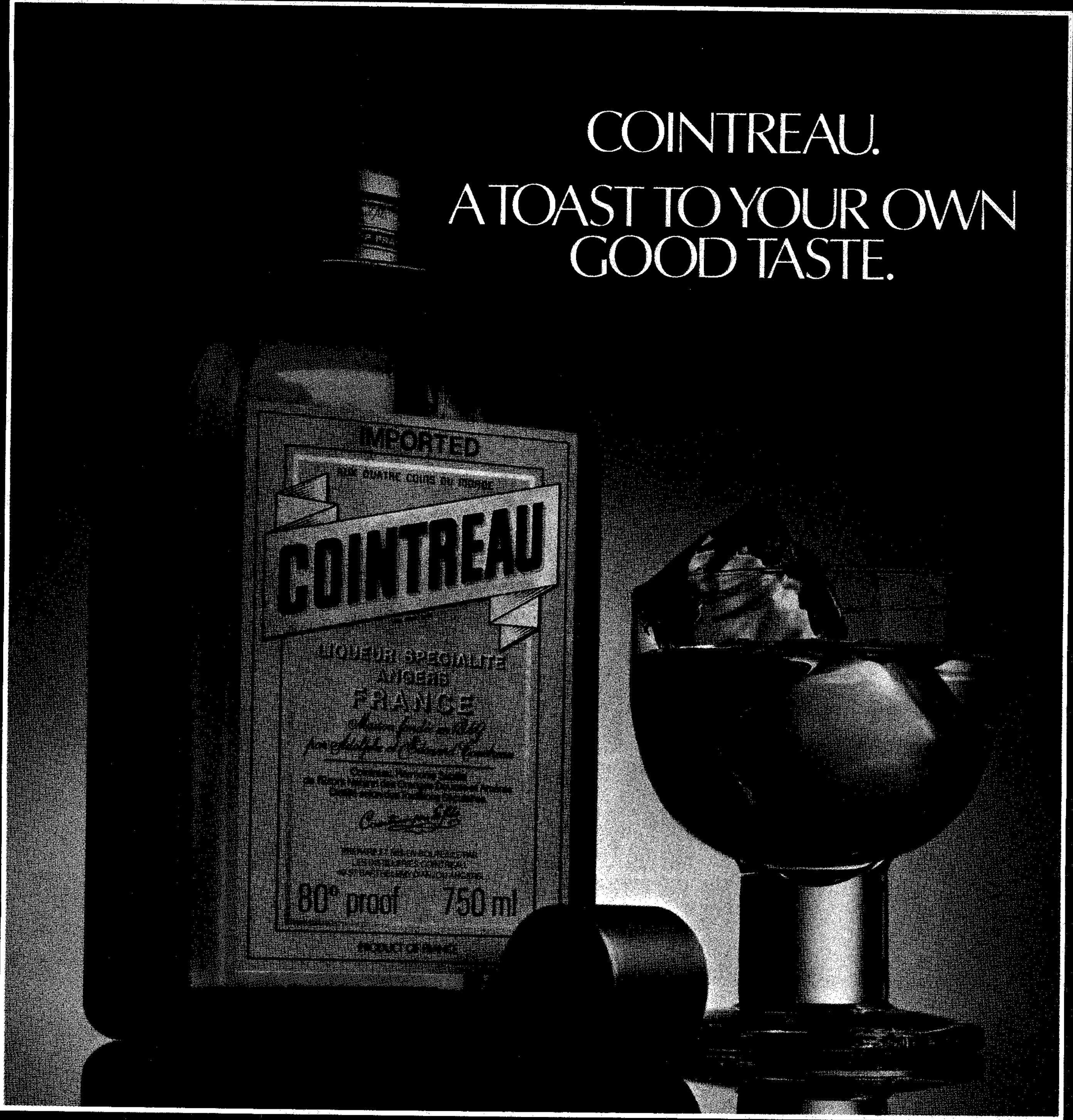
COINTREAU LIQUEUR, 80 PROOF. RENFIELD IMPORTERS, LTD., NY © COINTREAU CORP. 1983



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II

Slowly, the night grayed into day. The kitchen lights snapped on earliest in the outer boroughs and the suburbs, and the 70,000 commuters from New Jersey had to find ways to get to the city. There was indeed a strike, the New Jersey Transit conductors and trainmen walking off at midnight in a dispute over crew size and money. Many commuters listened anxiously for bulletins on the two all-news stations, or on one of the 117 other radio stations that help lace together the metropolitan area. Some watched the CBS Morning News, or Good Morning America, or a feature on soap operas on the Today show. And then they started for the city.

From a few miles up in the sky, the cars must have looked like iron filings drawn to some gigantic magnet buried in Manhattan. They came through tunnels and over bridges, and some took the ferry from Staten Island. During the day, 34,772 passed through the Holland Tunnel to New York, and 50,747 used the Lincoln Tunnel. Another 116,778 crossed the George Washington Bridge, 22,213 took the Goethals Bridge from Jersey to Staten Island. The morning is always absolute proof that New York is an urban archipelago. And those tunnels and bridges lash the city together: In all, 71,968 cars passed through the Bronx Plaza of the Triborough Bridge, 76,359 through the Manhattan Plaza. The Bronx-Whitestone bridge was crossed by 88,108 vehicles, and another 90,233 used the Throgs Neck Bridge. The Verrazano-Narrows Bridge handled 129,561, and some of them, in turn, became part of the flow of 54,648 cars that inched into the Brooklyn Battery Tunnel. Thousands more used the Brooklyn, the Manhattan, the Williamsburgh, the 59th Street, and the Willis Avenue Bridges, where tolls are not collected and counts not available. And another 69,875 went through the Queens Midtown Tunnel.

And while this great convergence was under way, the city was coming to life. The young headed for school: 914,782 to the city's public schools, another 308,375 to the private and parochial schools. Attendance at the public schools was 86 percent. In addition, 387,722 students went off to the city's 88 colleges, along with 33,903 instructors. Nobody could count the books, pencils, pens, loose-leaf paper, and junk food consumed by this mighty army of the young. But its presence was felt everywhere in the city.

East Side warm-up.

All of these children, and some even younger, were in the hands of adults. At 8:54, a graphic artist named Diana Leidel dropped her son, Edward, "almost four," at the Washington Square United Methodist Church, at 135 West 4th Street. The church contains one of the city's 1,475 day-care centers, and 30 kids were there that morning. Later, Diana Leidel's husband, N.Y.U. administrator Ron Janoff, would pick up Edward. "He's an only child," Diana Leidel said of their son. "These kids are his family."

While the young were dispersing through the city, traffic began to clot in midtown Manhattan as trucks made deliveries and pickups, taxis deposited their harried fares, private citizens fought for space in the island's 600 parking garages. Smoke poured from the chimneys of older buildings; everywhere, lights burned brightly in the gray morning gloom. All told, Con Ed would supply New York with 94 million kilowatt-hours of energy over the course of the day. And everywhere, people used water: in showers, sinks, offices, restaurants, sewers—1.29 billion gallons in all.

Since New York is a port, the great convergence was not limited to people from the boroughs and the suburbs. Seventeen ships passed through quarantine at Ambrose Lightship, heading for moorings in the harbor. Twenty-two departed for the open sea. But the focus of the port is now the airports. John F. Kennedy International Airport handled 768 arriving and departing flights carrying 62,862 passengers, along with 2,937 tons of cargo and 511 tons of mail. La Guardia handled another 47,455 passengers on 789 flights, as well as 91 tons of cargo and 166 tons of mail. Every conceivable kind of cargo came to the city, but the most cheerful statistic reveals that 411,859 flowers were shipped into J.F.K.

Beyond the city, of course, was another world. News of it came on the radio and clattered into newsrooms on the wire services. OPEC ministers were planning an emergency meeting to head off a price war. Governor Mario Cuomo had vowed to veto the death-penalty bill passed by the Legislature. The worst storms in 50 years were raising havoc with Queen Elizabeth's trip to California.

None of this mattered much to Chris Marchisello, of Bayside, Queens. At 7:15 a.m., he was at the Military Entrance Processing Station at Fort Hamilton, in Brooklyn, ready to be sworn in to the United States Army. He was 30 years old. "I've been unemployed pretty much since I got out of school," he said, explaining

Photograph by Chuck Fishman.

that he'd been graduated from the University of Dayton, Ohio, in 1975. "I've worked some construction, had some other jobs on and off, but there's not a lot out there." He was going to basic training at Fort Jackson, in South Carolina, and intended to enter the airborne. "I want to jump out of airplanes," he explained. "Besides, M*A*S*H *ended last night. I figured that meant it was time."*

In another part of Brooklyn, a different kind of swearing was going on. By 9:30 a.m., in Brooklyn Family Court, the reception room was packed with people waiting for judges to sort out the complaints and grievances of ordinary life. One of those people was John, of Long Island City, a 52-year-old owner of an auto-repair shop. His twenty-year-old wife, Angel, was claiming that he'd beaten her with an iron pipe on the day she'd walked out on him.

"I never touched her," he said. "We got married in Georgia five years ago, with her mama's consent. Now she's gone off with a young guy who used to work for me. They're trying to take the children. And they think I've got a lot of money, but I don't. I wish she'd just leave me alone."

She did. Angel didn't show up for the hearing, and their two children remain in the father's custody.

Not far away, at 11:45, ten or so women stood on line in the rain outside the Brooklyn House of Detention, on Atlantic Avenue. They were there to visit their men. About half were regulars, sharing jokes, candy, information about trial dates and appeals. They weren't too concerned with the fate of OPEC. *Michelle, 17, was waiting to see her 22-year-old husband, Kevin, who has been awaiting trial for stealing "a couple of cars." She knows the guards by name and was cheerful with the other women. She was talking to Desirée, whose 24-year-old brother, Joseph, was waiting for a verdict after a trial for attempted murder. "They say he shot his girl friend's girl friend," Desirée said. "I dunno."*

Throughout the gray, dark morning, lights were burning in the offices of Manhattan. In one of them was a woman named E. She lives alone in a fourth-floor walk-up on East 72nd Street, and that morning she'd started a major project—getting rid of an old dresser, piece by piece. At 8:20, she went to the street with her first piece, a drawer, placing it beside the garbage cans next to the building. A passing man suddenly stopped.

"You got the rest?" he asked, pointing to the drawer.

"Yes."

"You take down now?" the man said.

"No."

"When?"

"A drawer tomorrow," she said. "Another the next day."

"Tomorrow, I come with my cousin. We carry all down, okay?"

"Really?" she said.

"I am Cubano," he said. "Nice man."

"Well, okay."

"Eight o'clock?" the man asked.

"That's good," she said, and hurried to catch the Second Avenue bus to work.

Willard Scott mugs off-camera during the Today *show.*

Photograph by Gregory Heisler.

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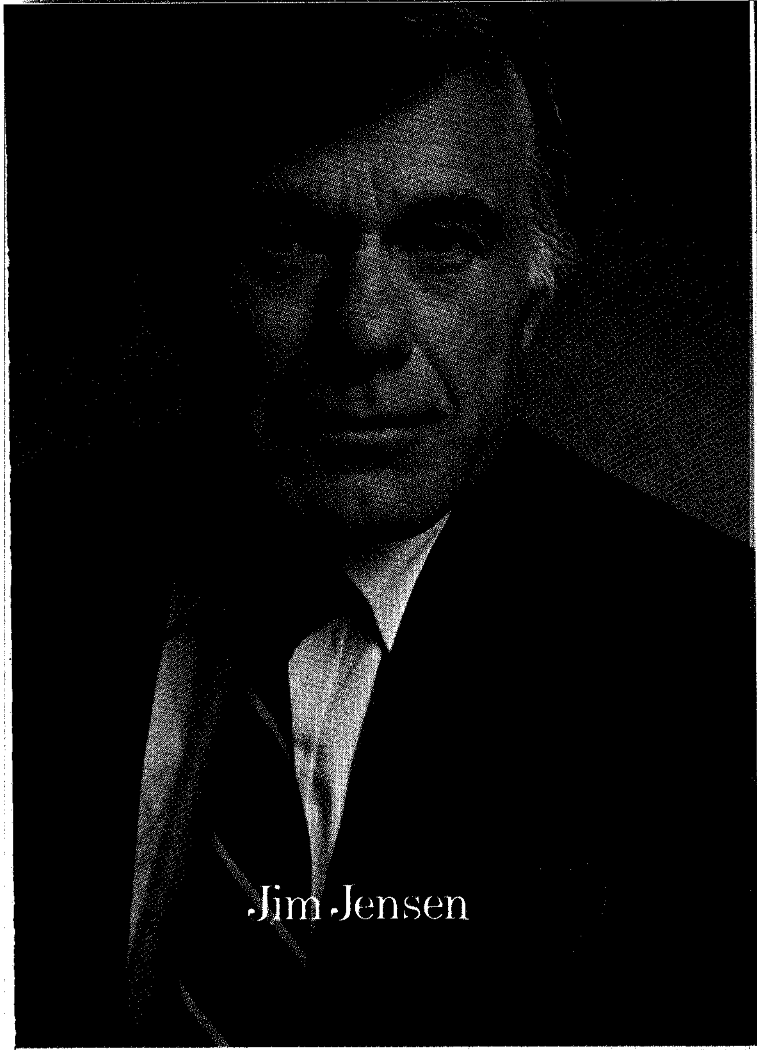
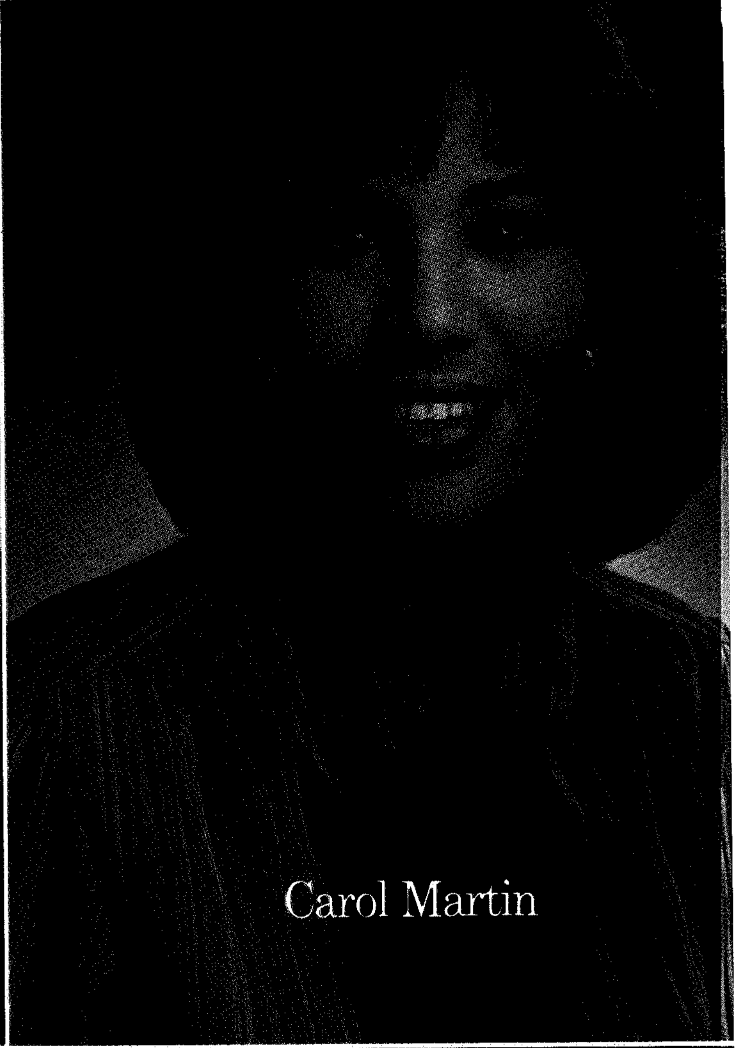
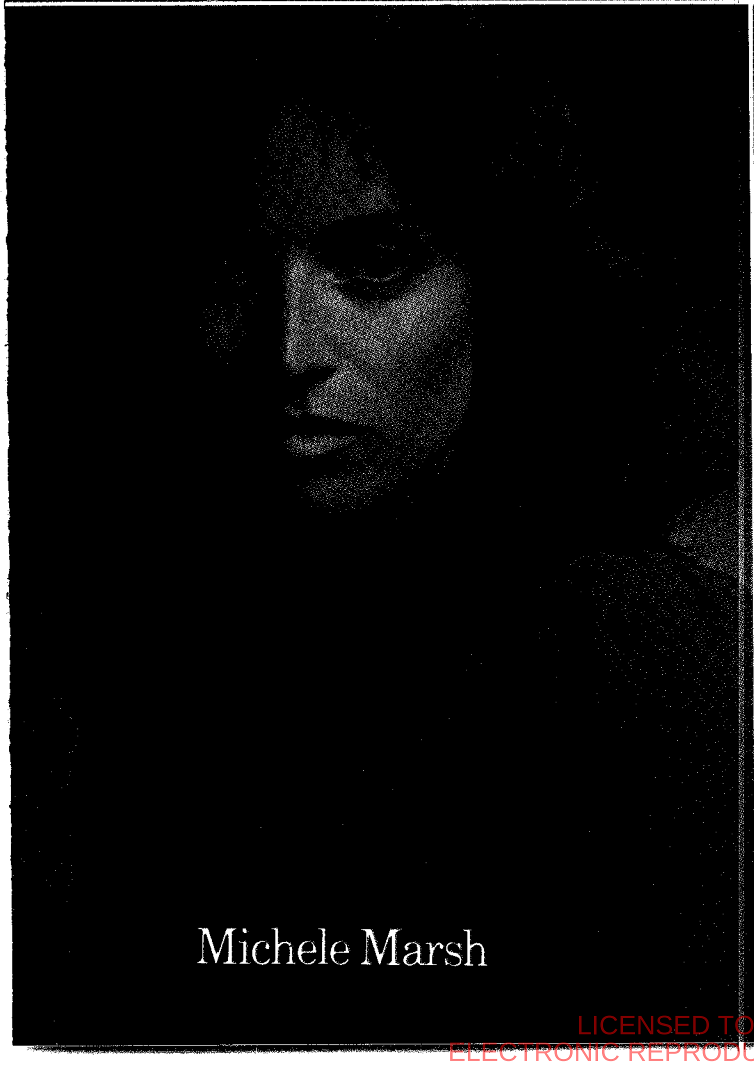


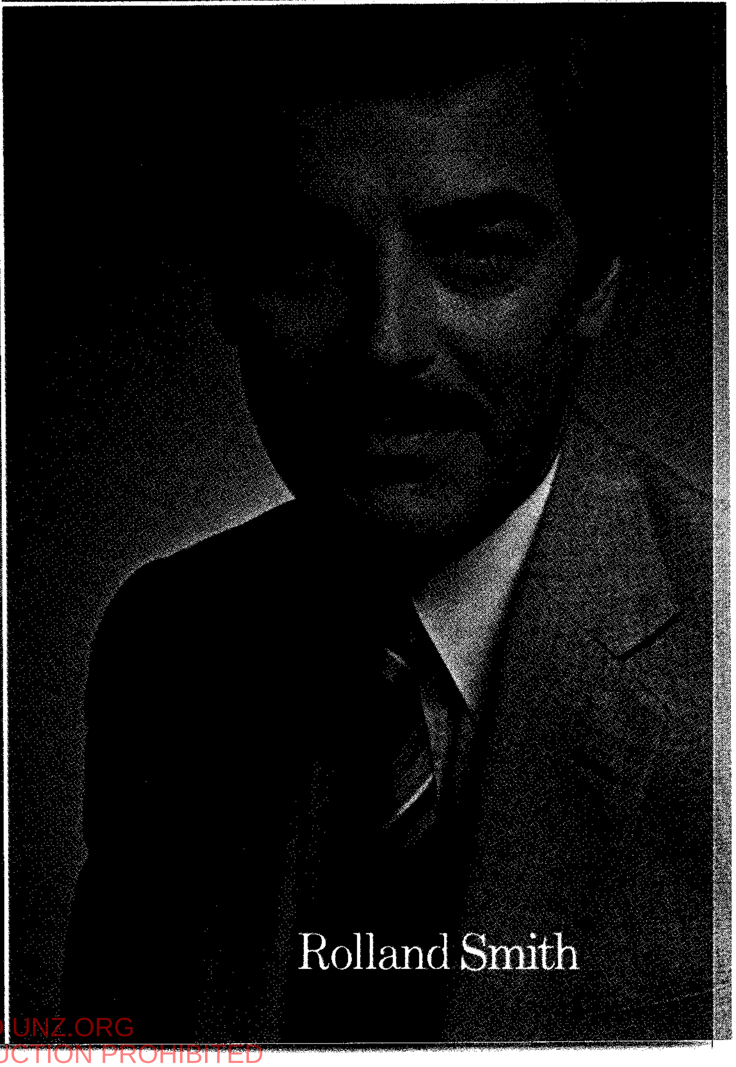
Jim Jensen



Carol Martin



Michele Marsh



Rolland Smith

ON THE JOB AT CITY HALL

CITY

OF HOPE

BY

MICHAEL KRAMER

Ken Lipper is nestling comfortably in the backseat of a black city-owned sedan, a pile of the day's newspapers stacked neatly at his side. It is 7:30 A.M., and he is on his way to the Helmsley Palace Hotel for a breakfast meeting with leaders of the insurance industry. He is wearing a well-tailored navy suit, white shirt, and subdued tie. He has been working sixteen-hour days for weeks, but he looks none the worse for it. This is not the usual Ford assigned to Lipper, the one with the telephone and siren and red light. That car has broken down. Henry the driver called at 6 A.M. to report the trouble, and Lipper, who has a wry appreciation of the bureaucratese that crosses his desk each day, has declared the problem a "capital-equipment failure."

Ken Lipper is the new deputy mayor for finance and economic development. He is not a textbook city employee. He is a 41-year-old multi-millionaire investment banker whose life is a true stoopball-to-townhouse saga. He grew up in a one-bedroom fifth-floor walk-up on Bryant Avenue near 174th Street, in the South Bronx. He and his brother slept in the bedroom, his parents in the living room.

"By any definition," says Lipper, "we were poor. Not dirt poor in the sense that we were on relief. My father had a job. He was a shoe salesman. But if he ever made more than $7,000 a year, it was a miracle. The South Bronx was a tough neighborhood even then, but not a disintegrated one. Everyone there knew he wasn't going anyplace, that we all had to live together. That made for a community that worked. Everyone looked after everyone else. When I did something wrong, I not only got the hell beat out of me by my father, *in public,* but by a lot of other people too.

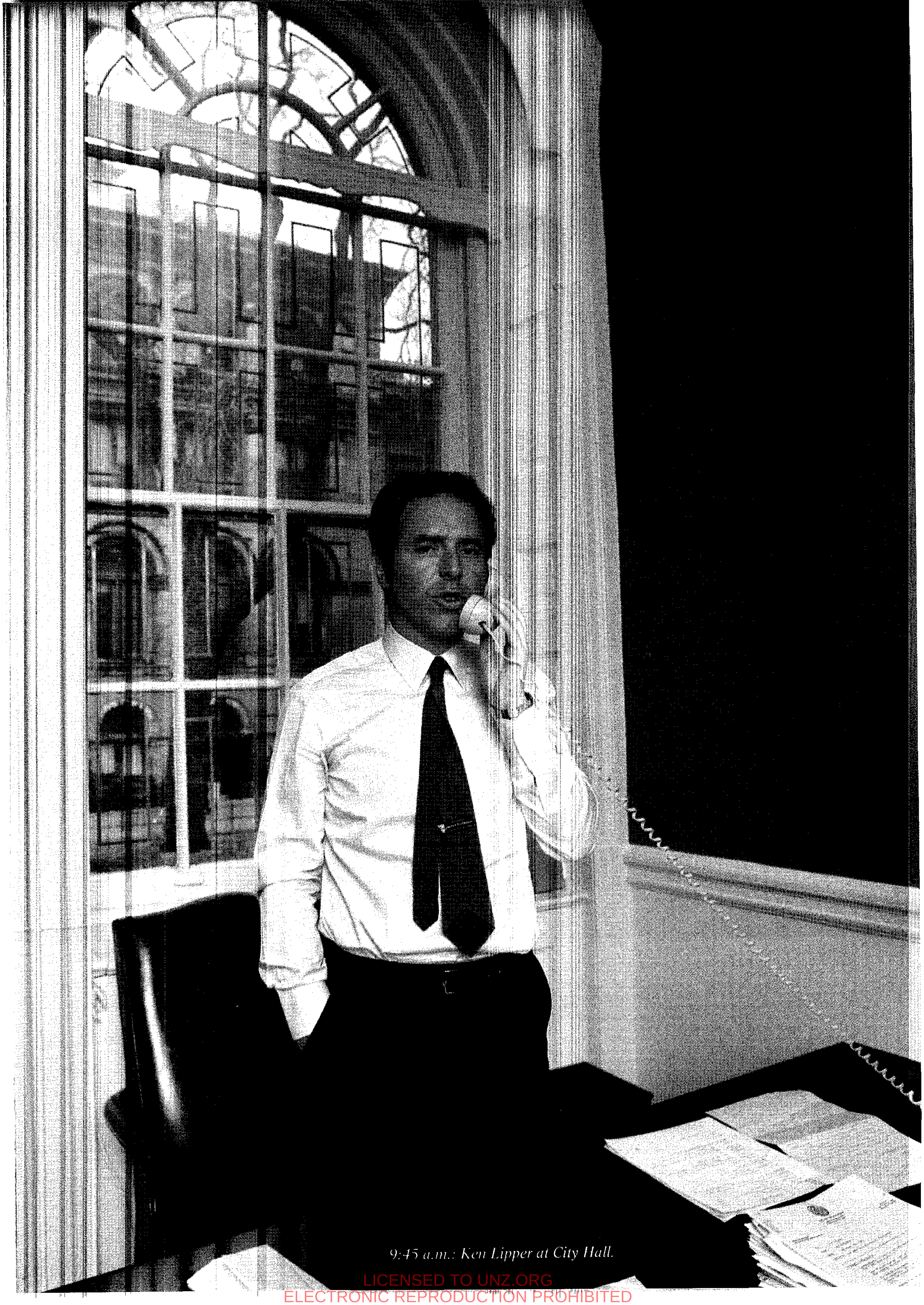
"I was very happy there. I never felt deprived. I kind of sailed through. I suppose that kind of feeling is impossible there today. Drugs have swept the place, an epidemic that started shortly before I left, when I was nineteen. Friends of mine, kids I knew and played with, became shadows of themselves. The buildings decayed as stuff was taken out of them, especially the pipes, because the junkies could make good money selling the copper."

Lipper excelled at James Monroe High School and won a mayoral scholarship based on academic excellence and financial need. With it, he went to Columbia. "My first feeling at the college," he says, "was that I was in over my head. All the kids who'd gone to places like Andover and Exeter had already read the books we were being assigned. I went to my adviser and said that I felt that I just couldn't cut it. I'll never forget what he told me. He said I shouldn't worry, that I should keep at it, that 'after two years our Bronx boys always do better than our Park Avenue boys.' "

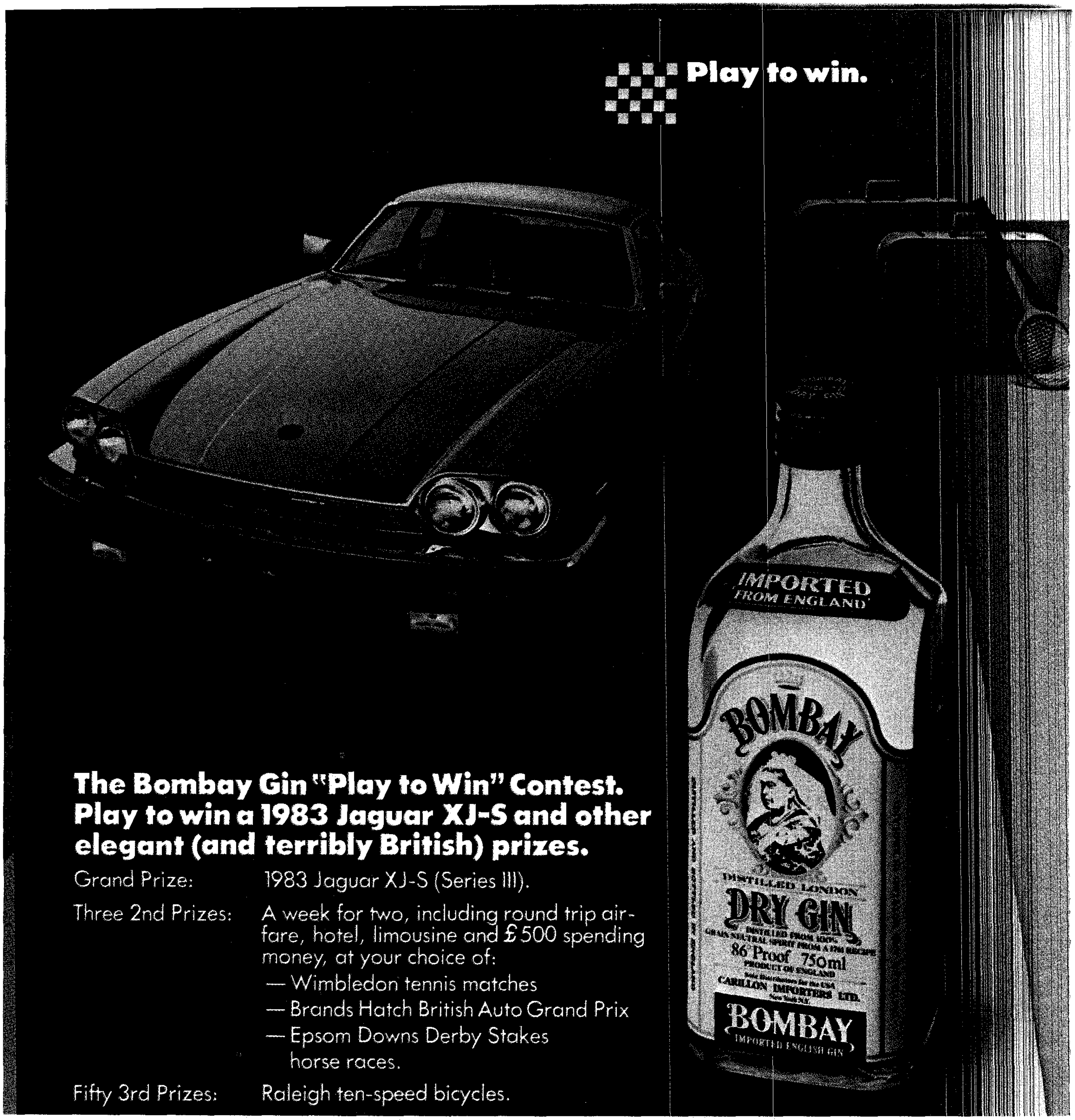
After Columbia, where he made Phi Beta Kappa, Lipper went to the University of Paris for postgraduate work and then, again on scholarship, to Harvard Law School. "The overriding thing," he says, "was to be independent. Everything was geared to that. So when I met Evie [Lipper's wife, now a pediatrician, whose family is among New York's wealthiest] the very first thing my parents said was that they were afraid that I'd get swallowed up, that I would lose the independence I had been fighting for. Of course, Evie's parents weren't too thrilled, either. Let's just say they were surprised." Lipper decided against joining his in-laws' business. He struck out on his own, clicked at Lehman Brothers and then at Salomon Brothers, and made his money the hard way: He earned it. Today, the Lippers own two homes: a smashing townhouse on the East Side and a Victorian mansion on the water in East Hampton, a home so elegantly redecorated by interior designer Mark Hampton that it made *House & Garden* last month.

As deputy mayor, Lipper is serving his second tour in government. He put in a brief stint at the federal level, in the Commerce Department's Office of Foreign Direct Investment. "I found I had a greater responsibility than I had knowledge," he says. "So I got out in order to learn what I

Photographed by Ken Regan.



9:45 a.m.: Ken Lipper at City Hall.



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Here's How To Enter:

1. On an Official Entry Form or 3" by 5" piece of paper, handprint your name and address, and list two of Bombay Gin's ingredients.
2. For a complete list of Bombay Gin's ingredients, see the back label of any size Bombay Gin bottle, or send a stamped, self-addressed #10 envelope to: Bombay Gin Ingredients, P.O. Box 4969F Blair, NE 68009. Limit: one request per envelope. Your request must be received by June 17, 1983. Residents of Washington need only send a self-addressed #10 envelope.
3. Mail your entry in a hand-addressed envelope not larger than 4⅛" x 9½" (#10 envelope) to: Bombay Gin "Play To Win" Contest, P.O. Box 4972E Blair, NE 68009. Enter as often as you wish; each entry must be mailed SEPARATELY. Entries must be received by July 1, 1983.
4. Winners will be determined via a random drawing from among all correct entries received. Drawings are under the supervision of the D.L. BLAIR CORPORATION, an independent judging organization whose decisions are final. The odds of winning will be determined by the number of correctly answered entries received. All prizes will be awarded.
5. This contest is open to residents of the United States of legal drinking age in their state at time of entry. Employees of Carillon Importers, Ltd., its distributors, retailers, advertising and promotion agencies and the families of each ARE NOT ELIGIBLE. Contest void in OH, TX, AL, and wherever prohibited by law. Limit: one prize per family. No substitution of prizes permitted. All federal, state and local laws and regulations apply. All applicable taxes are the responsibility of the prize winners.
6. Prize winners may be obligated to sign and return an Affidavit of Eligibility within 30 days of notification. In the event of non-compliance within this time period, alternate winners will be selected. Any prize returned to the sponsor or to the D.L. BLAIR CORPORATION as undeliverable will be awarded to alternate winners. Travel prizes will be subject to availability.
7. For a list of prize winners, send a SEPARATE stamped, self-addressed envelope to: Bombay Gin Winners' List, P.O. Box 4975W, Blair, NE 68009.

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By returning this form I certify that I am of legal drinking age in the state in which I reside.

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didn't know—and to make some money so I could be independent."

After toying with the idea of running for Congress last year, Lipper joined Ed Koch's gubernatorial campaign. As head of the mayor's fund-raising effort, he collected a small fortune and impressed everyone with his determination and stamina. The mayor has a knack for attracting quality people to government, so when he called to offer Lipper a job, no one was surprised. "Overnight," says Lipper, "I felt the entire city was my client. This is something that I've always wanted to do."

Ed Koch has had three other deputies for economic development, but none came close to having Lipper's mandate. "Ken came from the business world," explains Koch. "From that perspective, he thought the job wasn't perceived as equal to the other deputy mayors, that it was not thought to be involved in the mainstream of government, that it was seen as a sixth toe." Koch agreed with Lipper's assessment, and since Lipper's background at Salomon Brothers, where he had been a managing director, demanded an intimate knowledge of budgets and finance, it seemed only natural that the city's own operational budget be part of his responsibility. So the deputy for economic development has become the deputy for finance as well. It is an interesting mix. The concerns of the two areas, formerly separate, are often at odds. Finance collects taxes and fees—the more the better—and it regularly opposes the breaks and abatements that the economic-development office views as vital to business growth. Broadly speaking, having Lipper preside over both is akin to having the competing philosophies of Ronald Reagan and Tip O'Neill forged together in the mind of a third, non-partisan intelligence. It is a measure of Koch's confidence in Lipper that "after thinking it over, I decided Ken was right. I'm glad I did it."

He should be. Even before Lipper was officially onboard, he influenced the Municipal Assistance Corporation to refinance some of its outstanding debt so that the city will save $150 million over two years. "So you see," says the mayor, "Ken's more than proved himself in a short period of time."

He's going to have to keep it up. The city is facing a $1.4-billion gap in fiscal 1984, starting July 1. To close the gap, new revenues must be found and further cuts must be made—and the city's work force may drop to its fiscal-1966 level, when much less was demanded from such services as welfare and health care. And New York is on its own; no one expects the Reagan administration to ride to the rescue. Development and growth, Lipper's responsibility, is where the action must be if there is going to be any action at all in the city in the years to come.

To make matters harder for Lipper, New York is in the midst of a profound change. As the city moves from its traditional emphasis on manufacturing to service-oriented activities, the growth in jobs and sales is becoming concentrated in the financial sector—banking, securities, and insurance. It is Lipper's job to smooth the transition—to keep existing businesses in New York and to attract new ones from elsewhere.

Preservation is this morning's problem. New York is the financial capital of the world, and the city's banking and securities industries are thriving. In banking, for example, annual clearances exceed $57.5 trillion, 138 times the volume in Los Angeles, which ranks second nationally. But the insurance industry is having a harder time in New York. Some companies have changed their domiciles in order to escape the state's insurance regulations, most of which date from the turn of the century. Many other states have less restrictive rules. The industry has lobbied for years for regulatory relief—with little success. Now the city is being more sympathetic. "Without our support," says Lipper, "their proposals have been received as just so much big-business hype. We've studied their complaints, and in many instances they're right. So we're going to stand up with them, and that means the Legislature will have to pay attention."

Riding downtown to the Helmsley Palace Hotel, Lipper rehearses his points. He has been waiting for this meeting for weeks. "The good thing about a group like this," he says, "is that the fourteen guys who run the insurance business in New York will all be in one room. It's not like the securities industry, where there are hundreds of key players. You get these fellas together and you can really get something done."

Lipper is received at the meeting as a kindred spirit. He has known some of these men for years. "It's an asset I didn't realize I was bringing to the job," he says. "I know a lot of the personalities. I may be a bit weak in some of the substantive areas, but that's easier to deal with than the problem of getting to know the players from scratch. If the key people have confidence in you, you're light-years ahead. In this job, it pays to have a past."

Lipper wastes little time. "You people can create jobs," he tells his audience. "I'm here to better the atmosphere in which you can do that." Throughout the meeting, it is evident that Lipper has done his homework. He knows the regulations at issue, and he discusses them at a level of detail that appears to equal the knowledge of those he's addressing.

Having pleased the industry's leaders with his support of their concerns, it is now time for Lipper to ask for something. Although he denies that he's seeking a *quid pro quo*, there is a lot of financial clout at the Helmsley this morning, and he is eager to tap some of it for the city's own agenda.

"We're very concerned about the lack of middle-income housing in town," says Lipper. "You folks are the big lenders. If you want to, if you mean to, you can commit to affordable housing. We are well aware of the problem with rent stabilization, so the city is willing to waive the rent regulations during the life of the mortgages you'd be granting."

Lipper may as well be talking to himself. "We're already doing our bit for middle-income housing," jokes John Carter, the president of Equitable (a company that considered leaving for San Diego, but instead is building a new headquarters on Seventh Avenue between 51st and 52nd Streets). "We're 50-50 partners in Trump Tower." After Carter, a chorus echoes the remark of one executive, who says, "The numbers just don't work, Ken." Lipper presses on, but the best he can get is a mumbled "We'll think about it."

What he is prepared to give with one hand, Lipper wants to take away with the other. He is the city's point man in the battle to revive the stock-transfer tax, which he discusses at length on his way from the Helmsley down the F.D.R. Drive to City Hall.

Under pressure from the securities industry, and especially the American Stock Exchange, which had threatened to move to New Jersey, the Beame administration agreed to phase out

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Lipper mulls school problems with Gotbaum (left) and Shanker.

the old stock-transfer tax over a four-year period that ended in October of 1981. Meanwhile, stock volume has gone through the roof. If the old tax were in effect today, the city would be pulling in close to $1 billion a year. Given the current fiscal crisis, the city wants its tax back. But it isn't being greedy. The scaled-down new version would yield about $150 million a year. "Without that $150 million, we'd have to lay off another 7,000 employees," says Lipper.

"[The securities industry] is making a fortune. We've been very generous in keeping our plan modest so that the industry can't bitch that we're taxing it to death. Some of them have been mute, which I take to be quiet acceptance. After all, most of these people live here, and they know we can't let services decline any further. I've told them we'd abandon the whole idea if they can come up with an alternative. They haven't, so we're going ahead. I've made it clear that I'm not going up to Harlem and tell the people there that they're going to lose teachers because the stock boys, who are raking it in, don't want to pay a small tax on their windfalls.

"The mayor has put it more simply. He's told the industry, 'You've got the money—and we need it. Period.' That's the difference between his having been in politics for 30 years and my having been in it for three months."

When he arrives at City Hall at 9:40 A.M., the building is unusually quiet. The mayor is in Israel, but not on vacation. Koch is on a "fact-finding" tour—the only mayor in the United States with a foreign policy.

Lipper's office is next door to Koch's, in power alley. The previous economic deputies never got so close to the throne, and Lipper is thought to have engineered a coup. "The fact is," he says, "that Ed told me to take this office because it had just been vacated. But that didn't stop the stories. My 'great move' made all the columns, and those jealous of my role quickly passed the word that I had ordered the office painted 'bordello red.' Actually, I'd done some research, and the color I chose approximates the original. And while I'm not a nut on the subject, the historical significance does mean something to me."

Sniping at Lipper is becoming a cottage industry at City Hall, where the new deputy's boyish enthusiasm and desire to please are the object of derision. Lipper stories compete with Polish jokes. High on everyone's list is the one about Lipper's having recently confessed his dream that every city employee be able to have a house like his in the East Seventies. (The fact that no one appears willing to consider that Lipper was just kidding is not a good sign.)

"And another thing about Ken," says a mayoral aide, retreating to the personal after failing to come up with a substantive complaint, "it doesn't help that he has a Mediterranean conception of how to talk to people—nose to nose."

Maybe it doesn't help, but Ed Koch is obviously delighted with Lipper's performance and apparently couldn't care less about his style. "The best thing he's done," says Koch, "is cut his staff. It sends the right signal."

Lipper has eliminated 25 positions in his domain and is moving a number of offices out of expensive, leased space and into underutilized city buildings. In the process, he will save about a million dollars. "Some people said that when companies come to us to talk about moving to the city and about the possibility of our giving them tax breaks that we should look professional, that we should be working in fancy surroundings that resemble the business world," says Lipper. "I said we could sit anywhere we wanted as long as it's them coming to us for money. When we go to them we'll put on suits and look nice."

"Isn't he super," says Ed Koch.

With his aides, Lipper spends the remainder of the morning on the minutiae of government. He considers a request from the fire officers' union to promote some men before their time; he discusses the tax-abatement program with an eye toward recapturing revenues from firms that have exceeded the profit projections they provided the city when they applied for their breaks; he debates ways to recoup the sales-tax revenue that, he says, "rich people avoid when they buy goods in the city and have them shipped to their second homes elsewhere." (One suspects he might have some firsthand knowledge about that.)

The most important project Lipper works on before a lunch with Albert Shanker and Victor Gotbaum (the city's two most powerful labor leaders) concerns Teleport, a massive telecommunications base slated for 200 vacant acres on Staten Island. Teleport is the brainchild of Merrill Lynch and the Port Authority of New York and New Jersey. The idea is to build a giant earth station with receiving dishes and the computers necessary to process the information. The system would require Western Union's laying fiber-optic cable in the city, and it is designed to increase by tenfold the speed of communicating data that currently moves through telephone lines.

Before Lipper assumed his post, the city had spent a year and a half negotiating to sell the land for about $25 million. "The very first thing I asked," says Lipper, "was 'If the land is so valuable for this purpose because of its location, why are we getting so little for it?' I took the mayor up in a helicopter to see the site. He looked down and said, 'This is mostly marsh.' I said that when they took Faisal to see the Arabian desert he said it was all sand. I told Ed he was looking at modern oil and that we should negotiate on commercial terms. I didn't want to be the guy who sold Staten Island for $24. The mayor's backed me up all the way.

"The companies involved, and the P.A., claimed they already had an understanding with the city. The mayor and I pointed out that nothing had been signed and that the city was still negotiating. The Port Authority wanted to buy the whole 200 acres. But they don't need all that land for the Merrill Lynch/Western Union communications facility and other related projects. So we said we wouldn't sell *all* the land under any circumstances. The land that surrounds a new development always appreciates. Why give them more than they need—and for a song? Then we said that Western Union would have to run the new cable through Queens and Brooklyn too. That will help get the video stuff and some back-office space out there. They agreed to that.

"Then I said we weren't going to sell the land after all. We were going to lease it, and the land would then revert to the city after 40 years. I guess I had Rockefeller Center in mind. Columbia University owns the land under Rockefeller Center and leases it. When the lease comes up for renewal, Columbia does real well. I envision myself as an old man when the Teleport lease is running out and the city is about to make a killing on the renewal. I see myself tottering around saying, 'It's coming up, it's coming up.'

"And finally I said that we would lease the land to a joint venture owned 50-50 by the city and the Port Authority. That way we'll share the profits from the real estate—and we've agreed that the P.A. will pay for putting in the sewers and even an alternate power source. Under the agreement being discussed, we and the P.A. will have a share of the operating profits after Merrill Lynch and Western Union get a 21 percent net return on their investment each year.

"A side benefit could be that the reduced communications costs will convince Merrill Lynch to take an additional 2.4-million square feet of office space in the city by 1990. That might make Merrill the largest single employer in the city. All in all, the deal has changed a bit." Which is putting it mildly.

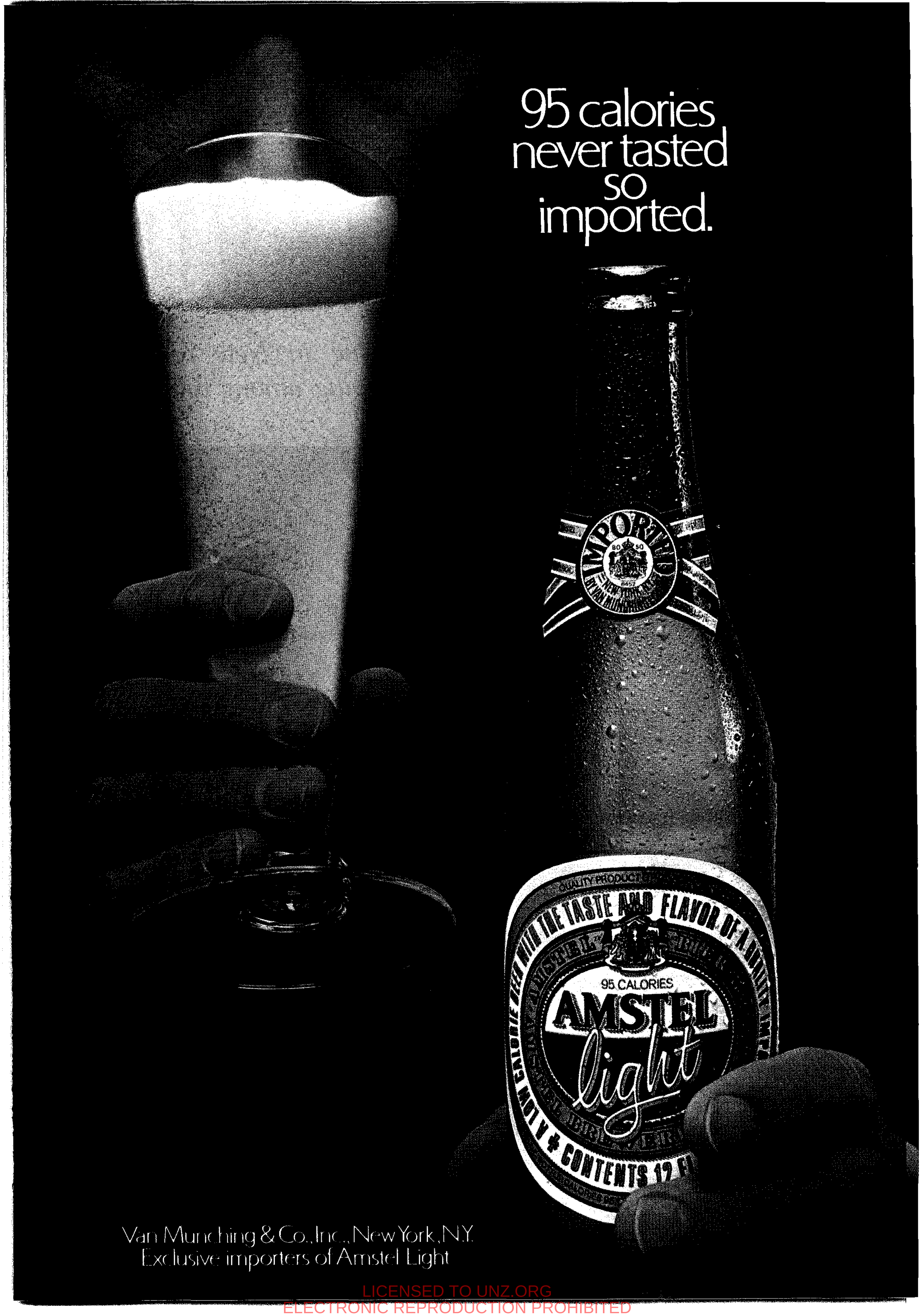
In a sense, the future Ken Lipper is fighting for is on the table at lunch. The agenda at the Recess club, off Wall Street, stretches to one item: the schools—and what to do about them. In addition to Shanker, who leads the teachers, and Gotbaum, who represents just about everyone else who works in the schools, the guests include education experts from within the system and from outside it.

Fully 77 percent of the new, highly skilled jobs essential to the city's survival are filled by suburbanites the city can't tax at full rates. Lipper wants those jobs for city residents, but the schools are failing to provide candidates, and they are failing at two levels. Forty-four percent of all students in the city system drop out before graduating from high school. And too few of those who do graduate have been taught the skills the new technologies demand. "In state after state," says Lipper, "new industry is attracted because the government is taking care to provide what the companies need. They are going to the corporations and asking them to relocate. They ascertain the skills that the companies require of their work force, and they then promise that in the two or three years it takes for a corporate move to be accomplished they will have their students trained for the precise jobs that will be open to them when the new industry arrives. That's the kind of thing we need to do here. *But 44 percent of our kids drop out. Forty-four percent.*" As it would anyone but the professional educators who are inured to the situation (for which they must bear at least partial responsibility), the figure startles Lipper each time he hears it. "These kids need to be trained for jobs," he says. "A lot of educators go on about the need for a broad education. Well, you have to face reality, and the reality is that there's time enough for that later, in night school or in continuing-education classes—but *after* we've taught these kids the skills they need to get work."

Shanker especially is interested in vocational education. The problem, he says, is not with the high-school *graduates.* Almost all of *them* find work or go to college. Most students drop out, says Shanker, because they are not convinced they will get jobs if they *do* graduate and they are certain that their education is irrelevant to whatever work may be available. "That's the mentality we have to change," says Shanker, who is interested in studying Germany's two-track system, in which students not clearly headed for higher education are moved to vocational training early on.

Lipper, getting specific as always, pursues the need for a computer high school (like the city's other "theme" institutions). There is no dissent. The people in the room seem to think such a school should have been created years ago. Since they easily have the power to realize their collective desire, one can only wonder why they haven't already. One reason seems to be their impression that they couldn't lure the necessary teachers away from private industry. "The private-sector jobs are just too lucrative," says one participant. "Well then," says Lipper, "maybe we'll just have to lean on industry to take the kids in, and then we'll bring the kids to them." At the end of the meeting, there appears to be a genuine optimism that something will get done, perhaps because, as Lipper says later, "a lot of their ideas require a great private-industry involvement and they suspect I can deliver the private sector. And you know something, I can."

As he leaves for Columbia at 3:30 P.M. to lead a graduate seminar on public administration, the day's first encounter is still troubling Lipper. "You know that thing with the insurance guys and middle-income housing," says the deputy mayor for deliverance. "Well, I'm not going to let that go. I'm going to press them." Over time—and it's been only half a day—Lipper's enthusiasm and sense of purpose can wear down even the most hard-bitten cynic: There's no doubt he will do exactly what he says. ▬


95 calories never tasted so imported.
IMPORTED
95 CALORIES
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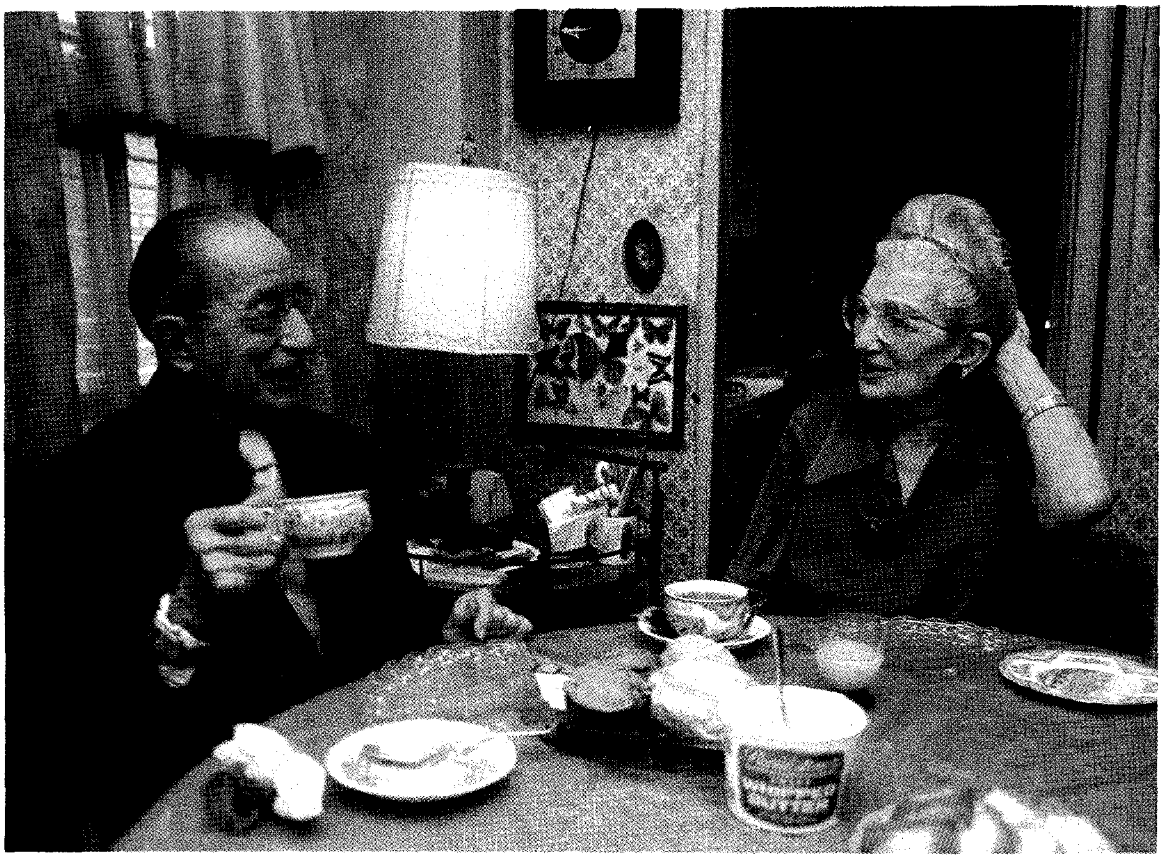
Exclusive importers of Amstel Light

'Everyone in New York knows that he is an important person living among other important persons.'

—BRENDAN BEHAN

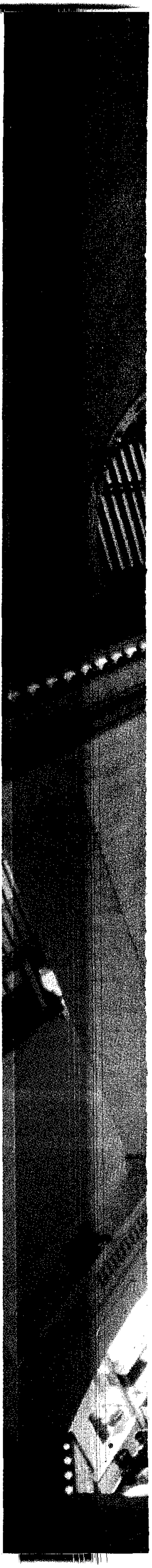


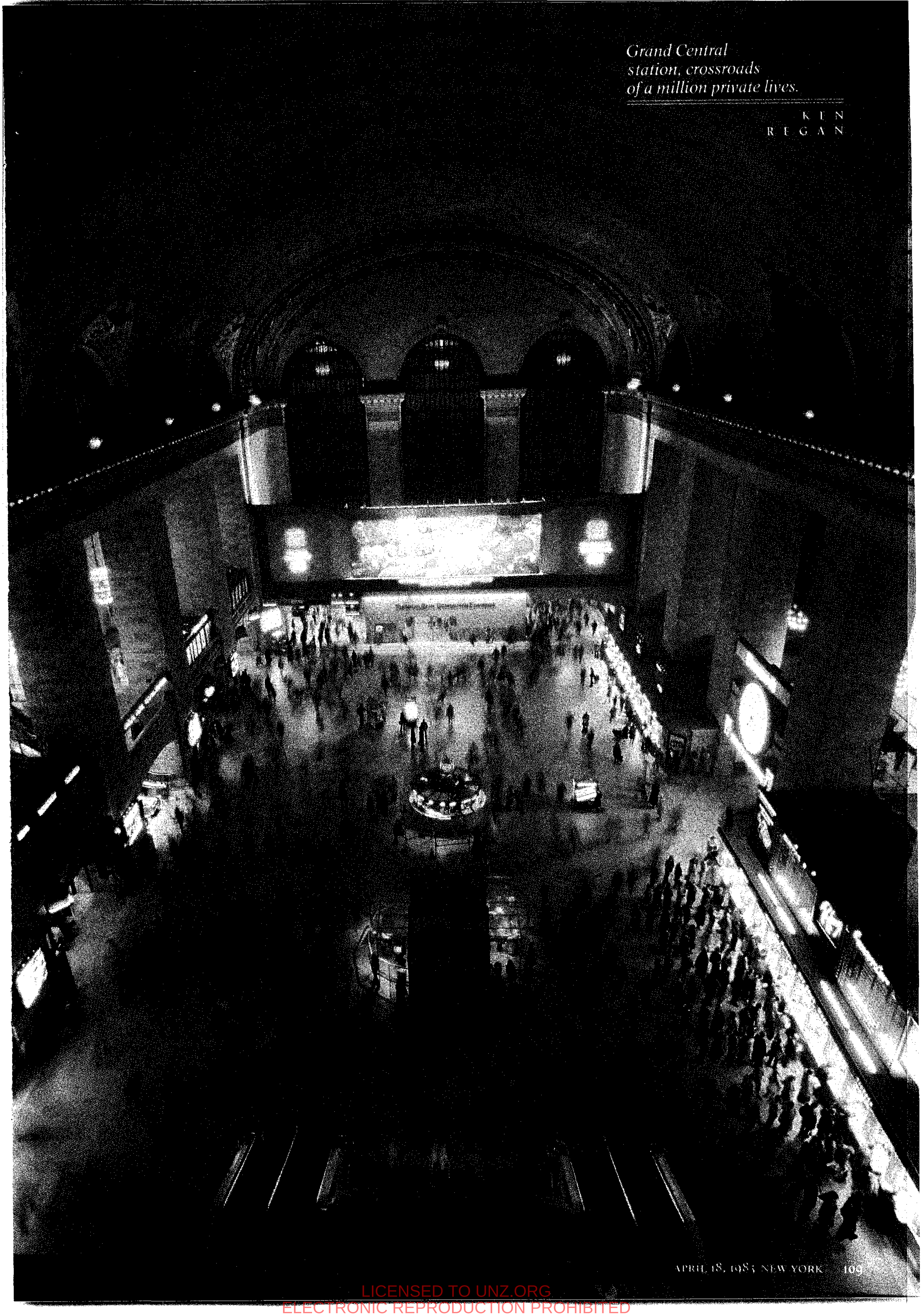
Dr. Jesse Claman, 86, a retired dentist, and his wife, Rhoda, 83, at breakfast on East 35th Street.

RICK SMOLAN

A dog's life on Park Avenue.

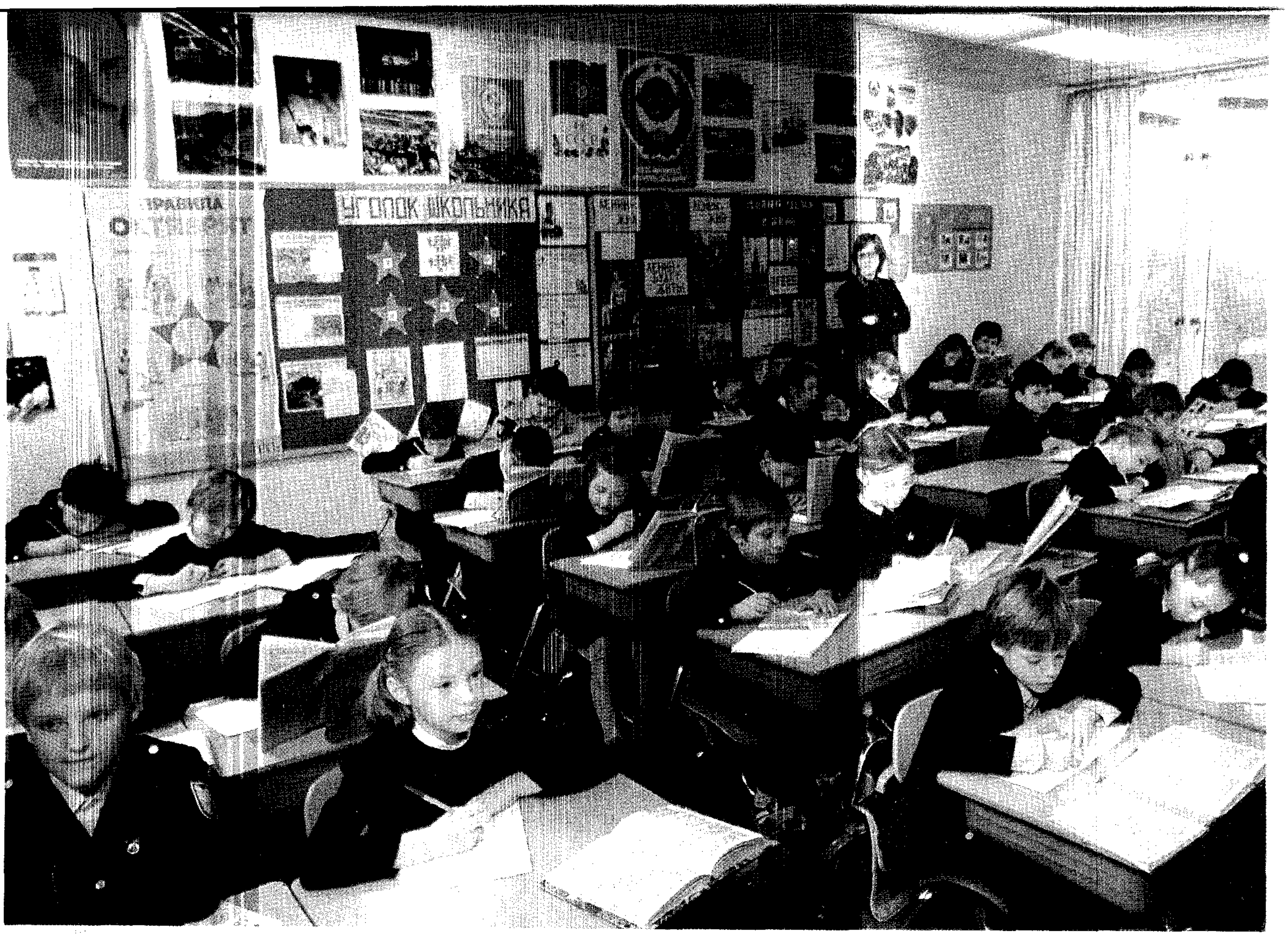
CHUCK FISHMAN





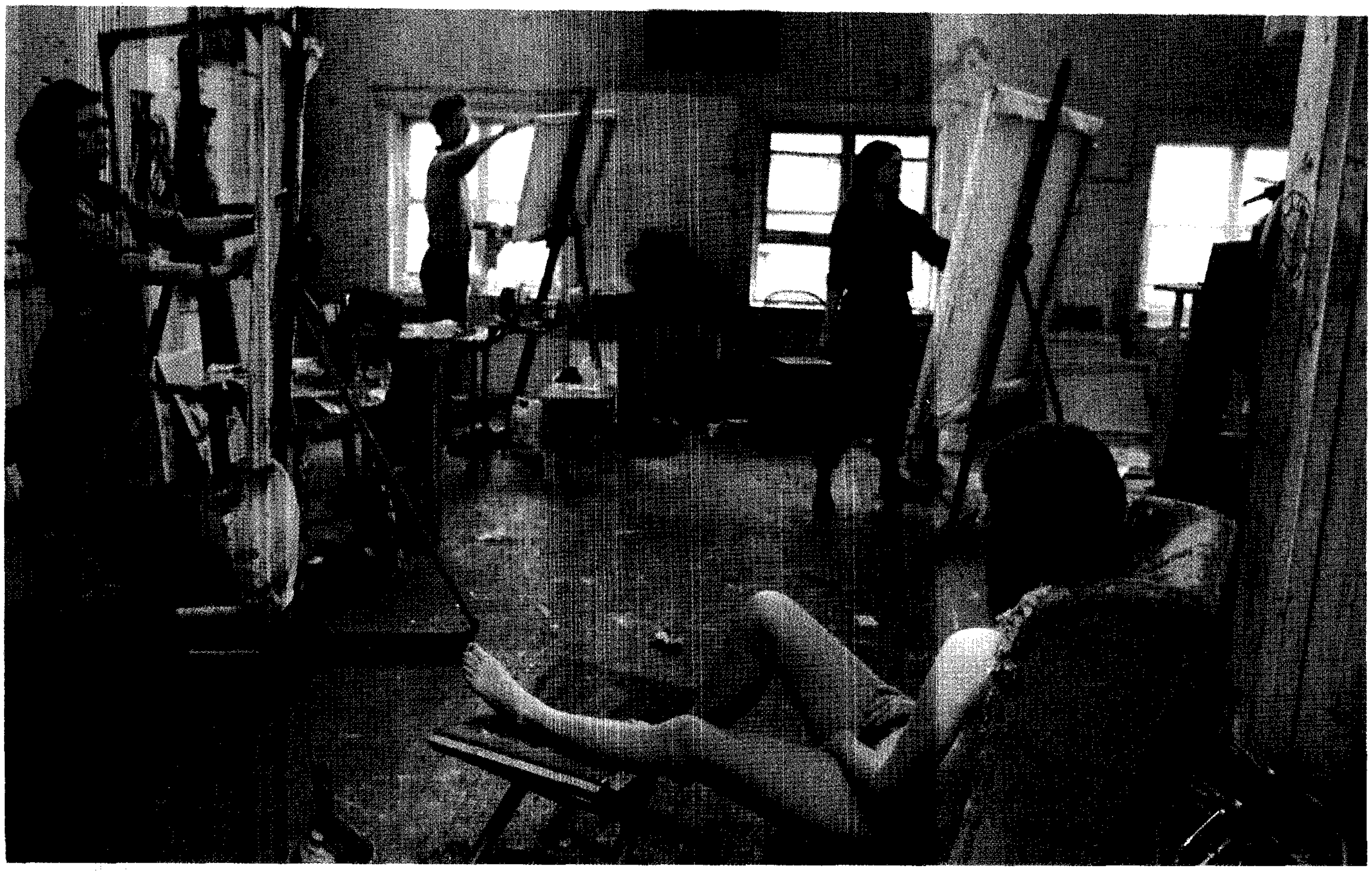
Grand Central station, crossroads of a million private lives.

KEN REGAN



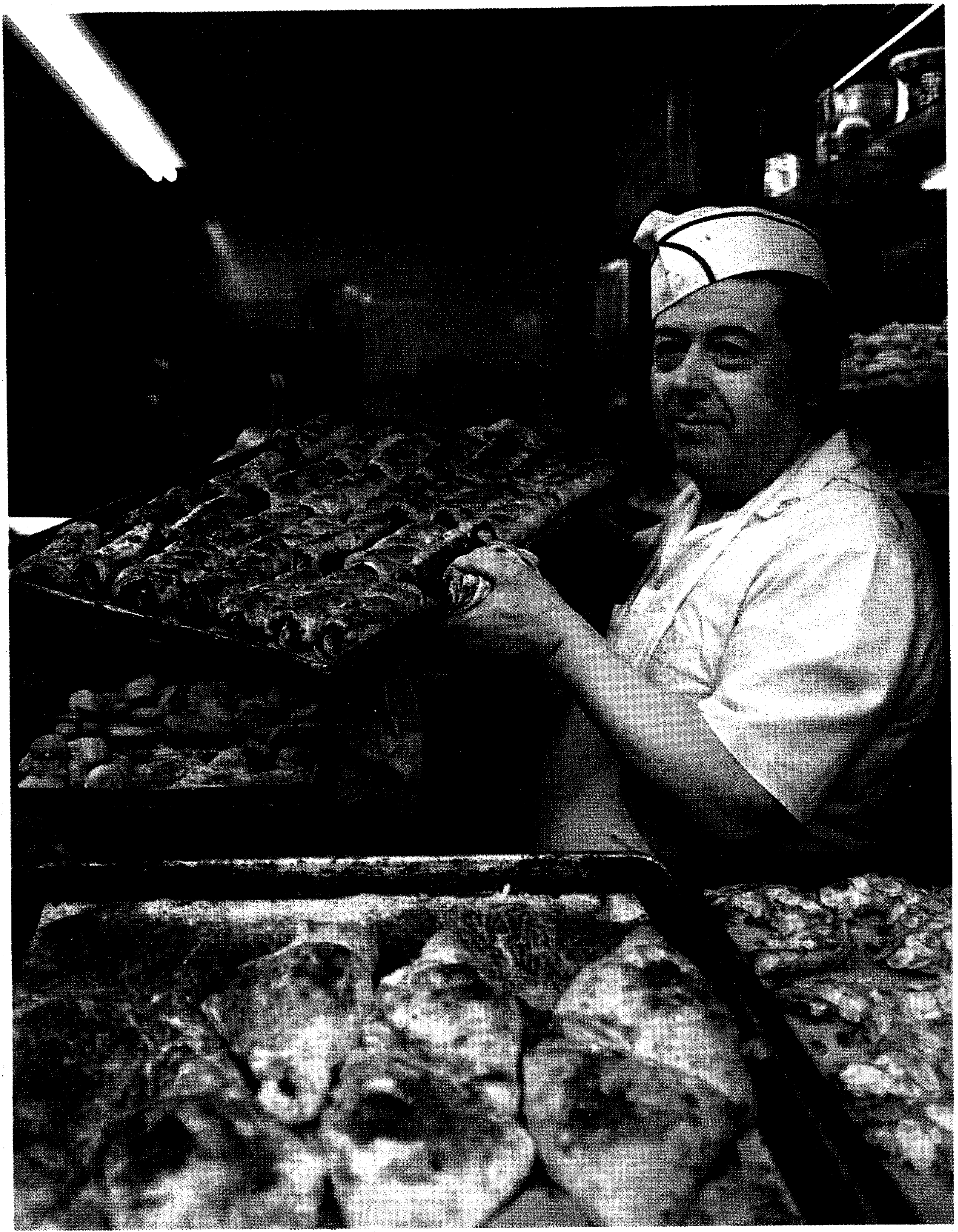
Riverdale school for the children of Russian diplomats stationed here.

CO RENTMEESTER



Life-drawing class at the New York Studio School.

RICK SMOLAN

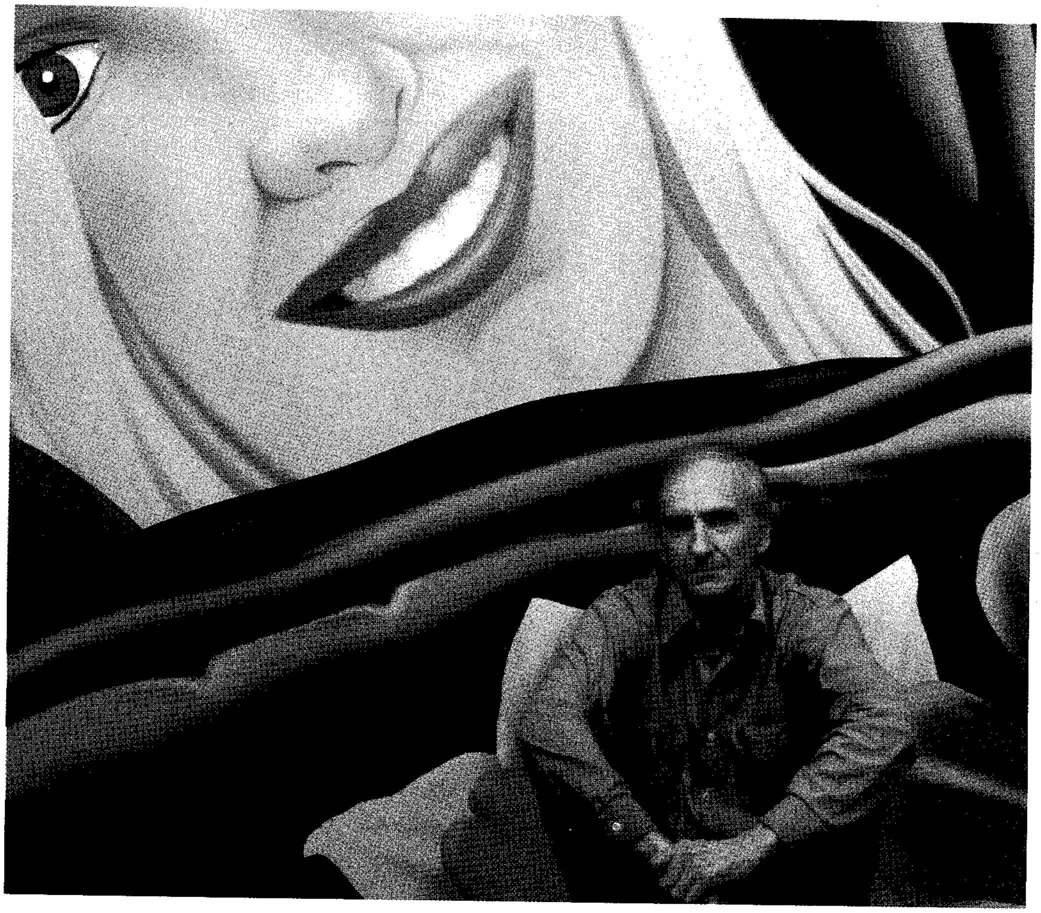


Bill Kegalinos at the Lafayette Bakery Shop, on Bleecker Street.

RICK SMOLAN

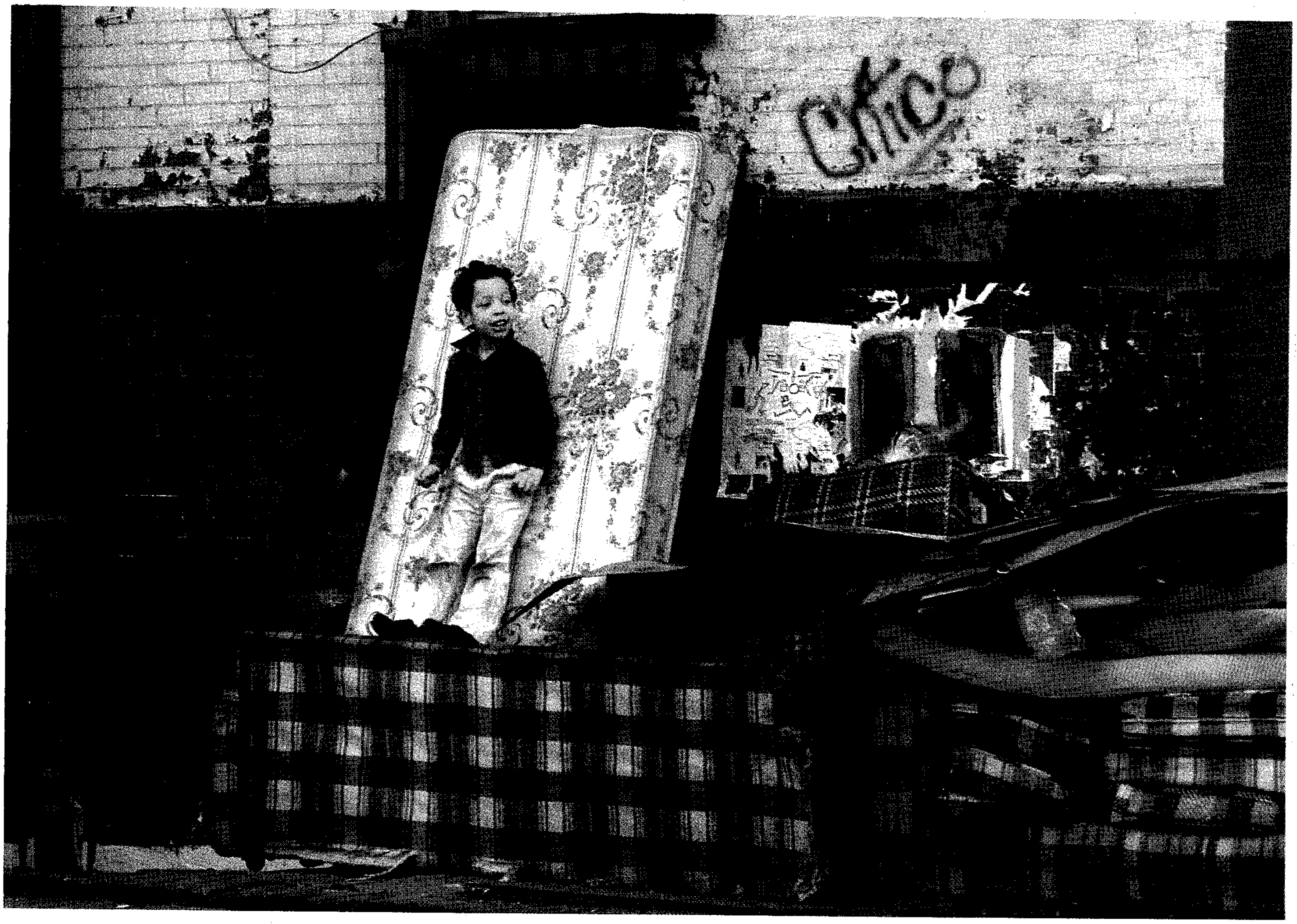
Tom Wesselmann and Bedroom Painting *#41, in his Bowery studio.*

CO RENTMEESTER



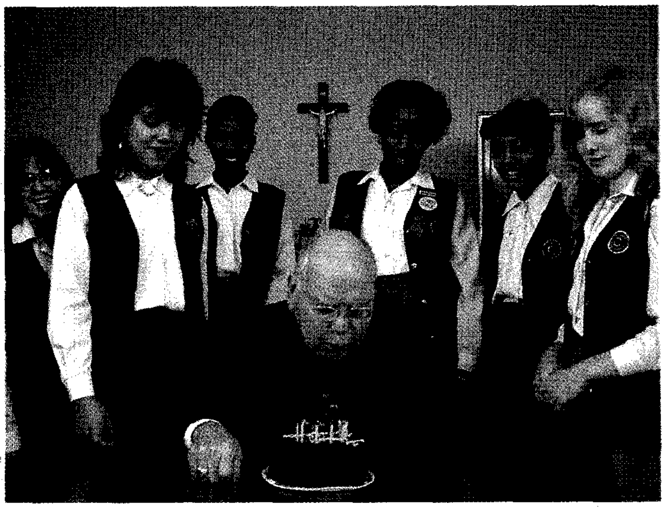
Chelsea morning.

CHUCK FISHMAN



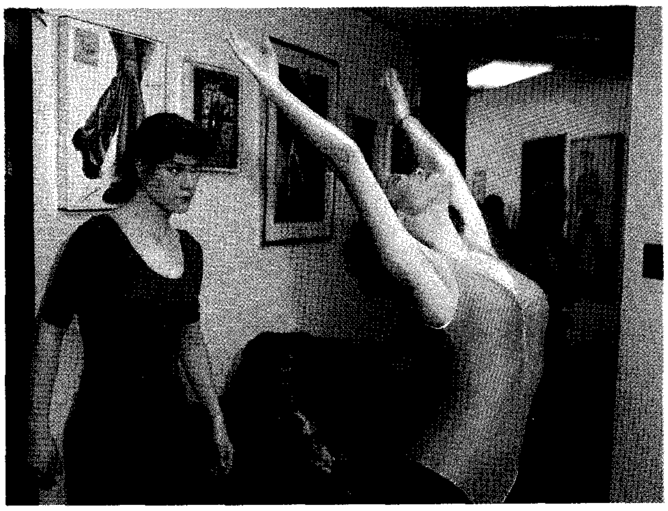
Cardinal Cooke's sixty-second birthday.

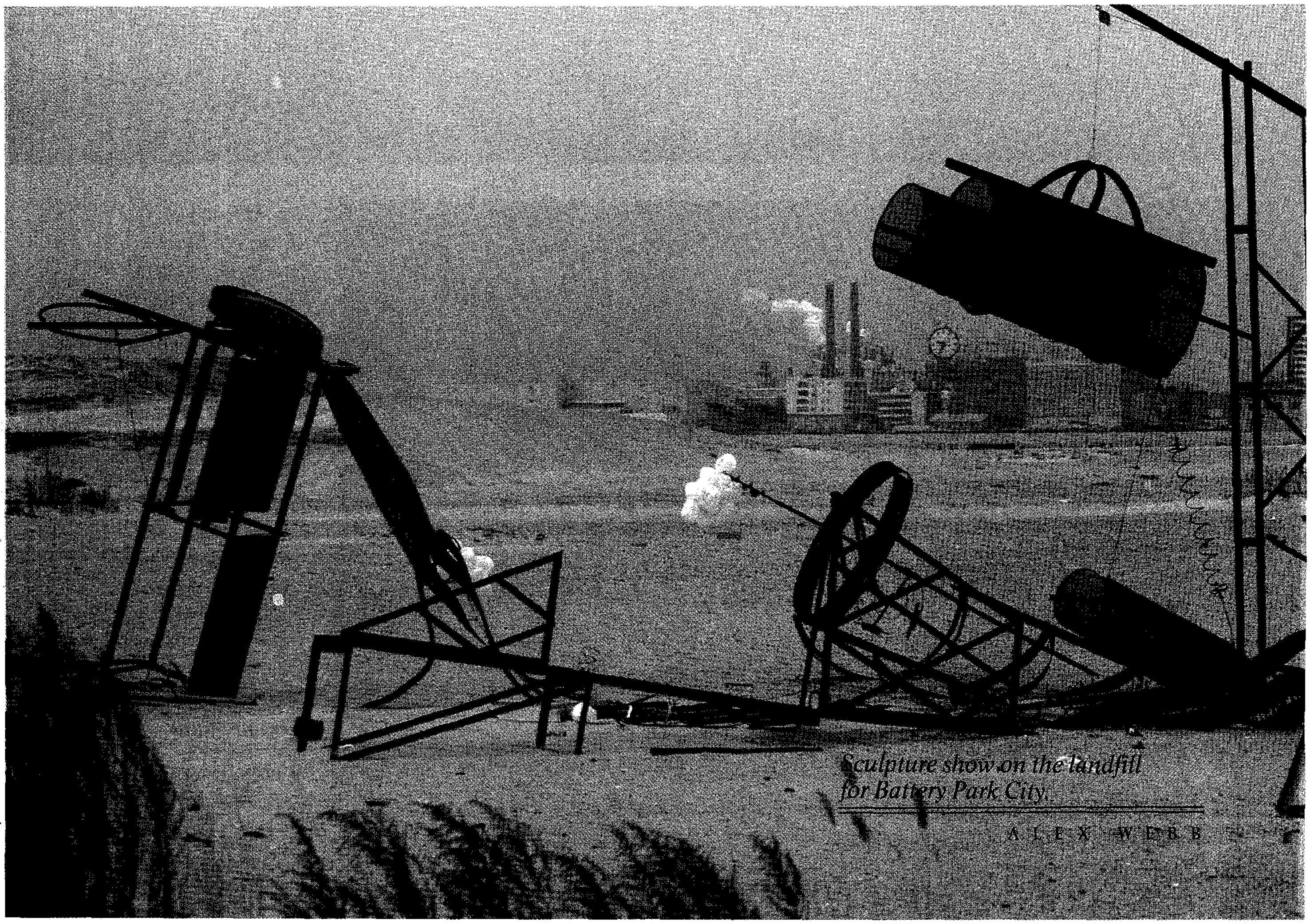
HARRY BENSON



Auditioning for a Mexico City revue.

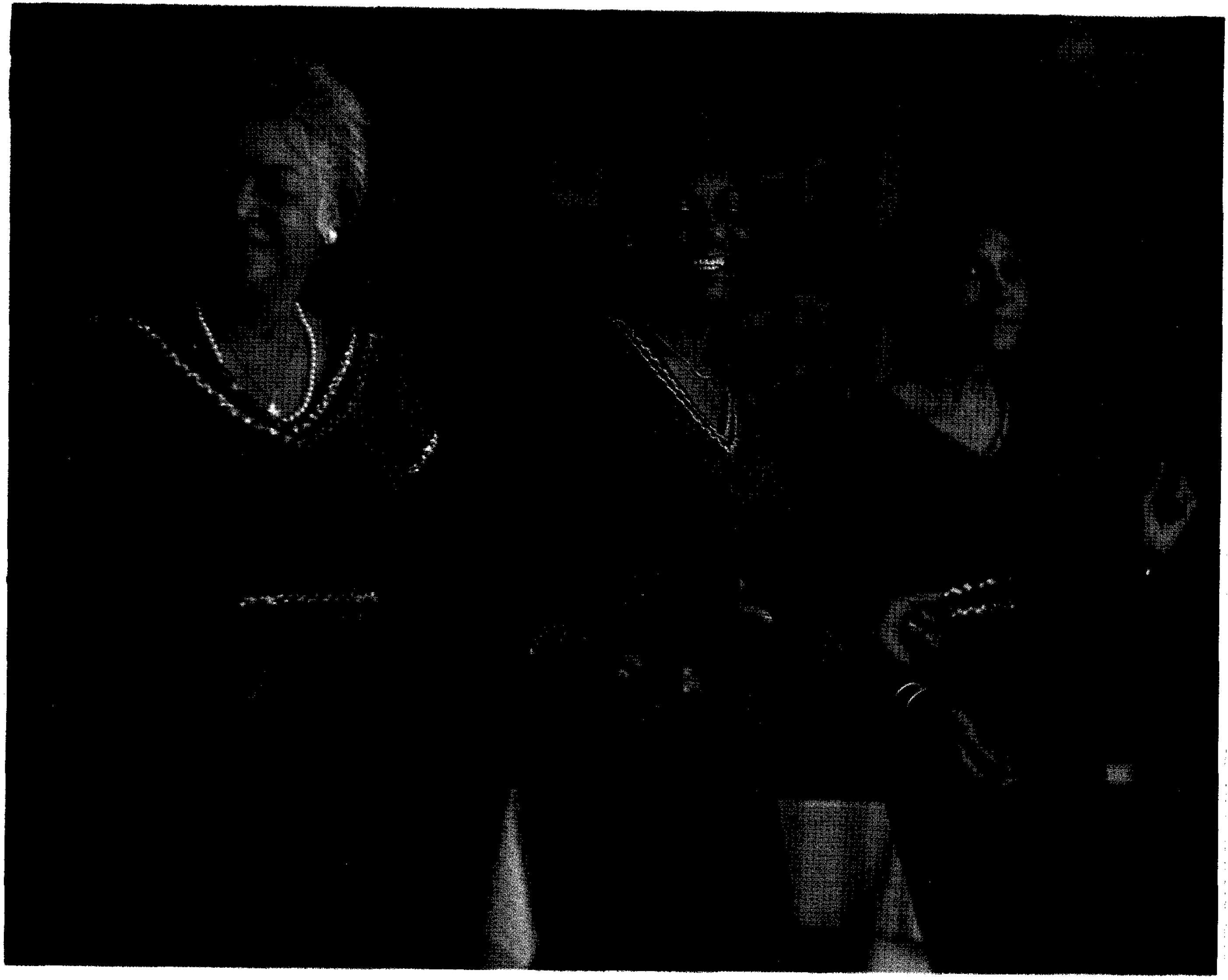
DAVID BURNETT





Sculpture show on the landfill for Battery Park City.

ALEX WEBB



Pearl Hayden, Madeline Edgehill, and Rose Tinsley, all past 60, singing 'Bad Mama Jama' at the Rockaway Boulevard Senior Center.

GREGORY HEISLER

The main floor at Bloomingdale's.

JAMES HAMILTON

Spence girls feast on French fries and hot chocolate at Jackson Hole, at Madison and 91st Street.

WENDY BENSON

Jogging in the sky.

CO RENTMEESTER

ENVELOPES
DEPOSITORY

Cashing in at Chemical.

DAVID BURNETT

LET US FULFILL
YOUR VACATION
FANTASY
CLUB MED

The garment district.

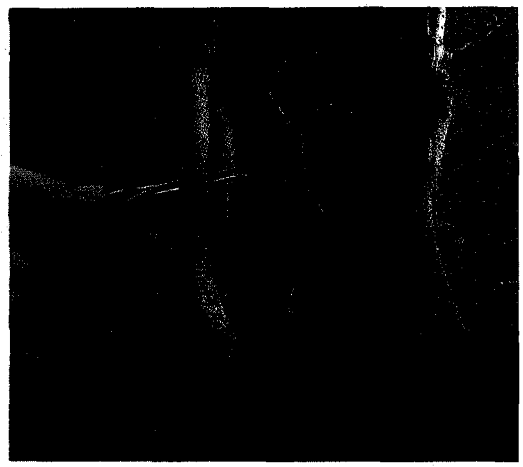
CHUCK
FISHMAN

Psychiatric ward at Queens Hospital Center.

ALEX WEBB

Tending a 41-year-old bonsai tree at the Brooklyn Botanic Gardens.

GREGORY
HEISLER



"I may be a robot, but I'm no dummy."

—Hero 1

It has finally happened. Now you can buy your own personal robot, a 20-inch-tall object that runs on wheels, thinks with microchips, speaks, sees, hears, and can be programmed to do almost anything but wash windows.

His name is Hero 1, and since he can talk, People interviewed him in a recent issue. Hero charmed the People reporter, told her she was very attractive for a human, and explained himself rather well.

He said, for instance, that there are no bad robots, only bad programming. He said he can teach French and geography as well as any computer, scream at intruders, and take over a lot of chores that peop find dangerous, dirty or dull.

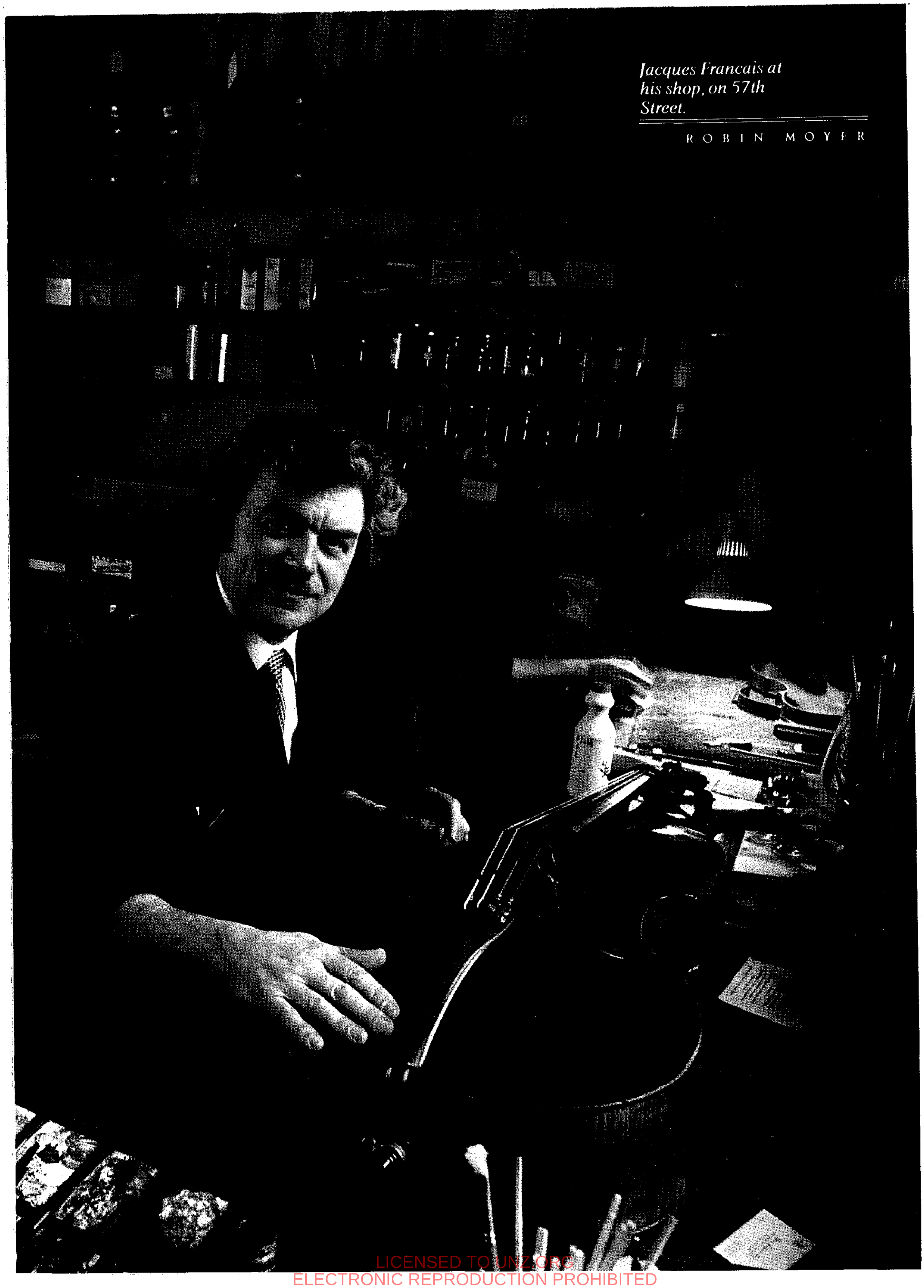
It sounds good to us, es cially the part about robo doing the dull work while p ple get the challenging, int esting jobs. Leave it to Peop to stay current with what's ne and what's interesting, and introduce you to the late entertaining personalitoid. I another reason 19.4 millic consumers have a consumi interest in People each week.

People weekly

Journalism as intriguing as the whole human race.

© 1983 Time Inc.

Photo: John Colli



Jacques Francais at his shop, on 57th Street.

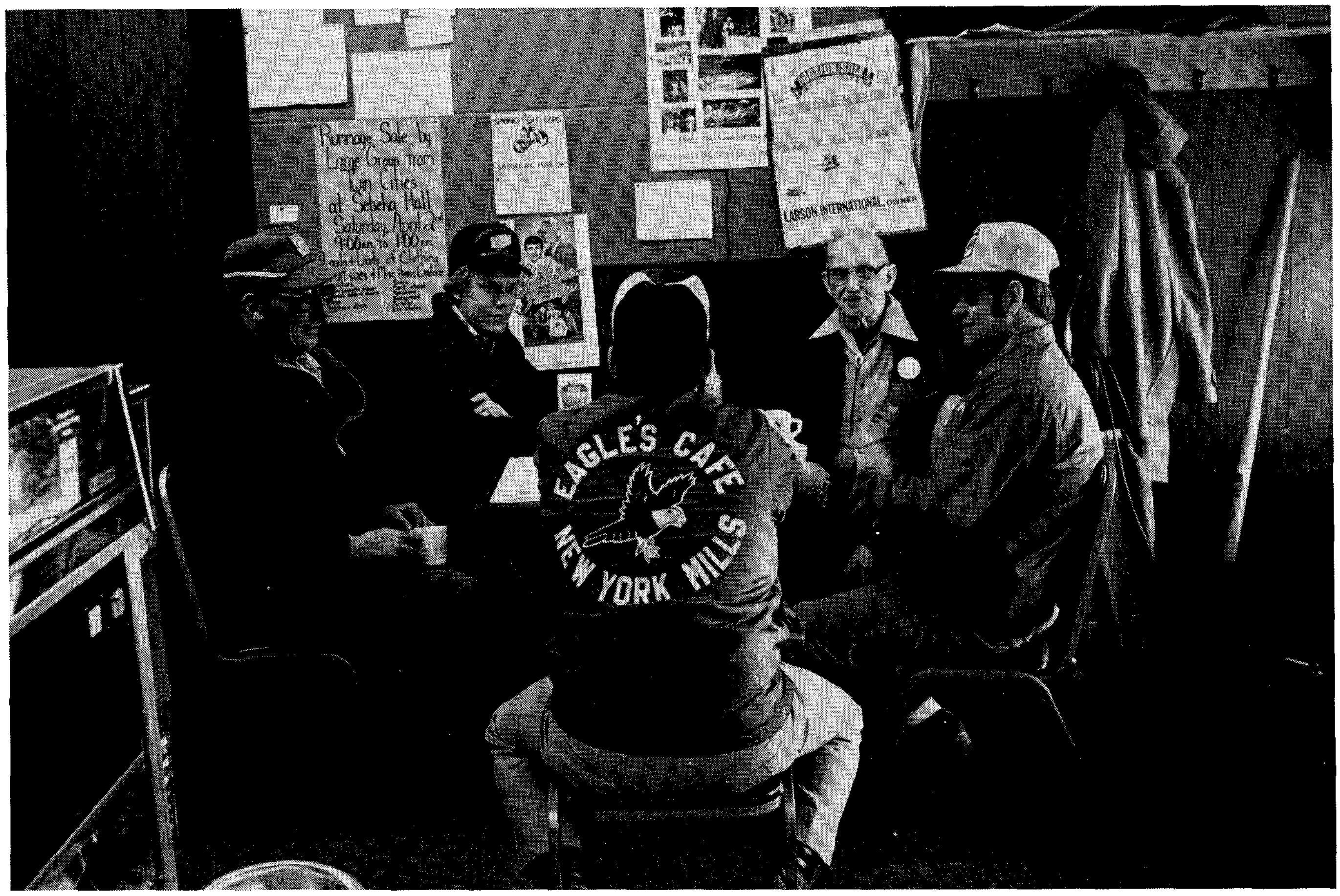
ROBIN MOYER

Sly Stallone signing autographs on the Upper West Side.

DAVID BURNETT

The only commercial farmer in the five boroughs, John Klein, aboard his tractor at 194-15 73rd Avenue, Flushing.

ROBIN MOYER



Uptown at Eagle's Cafe, New York Mills, Minnesota

Congratulations to New York Magazine on celebrating "A Day in the Life of New York."

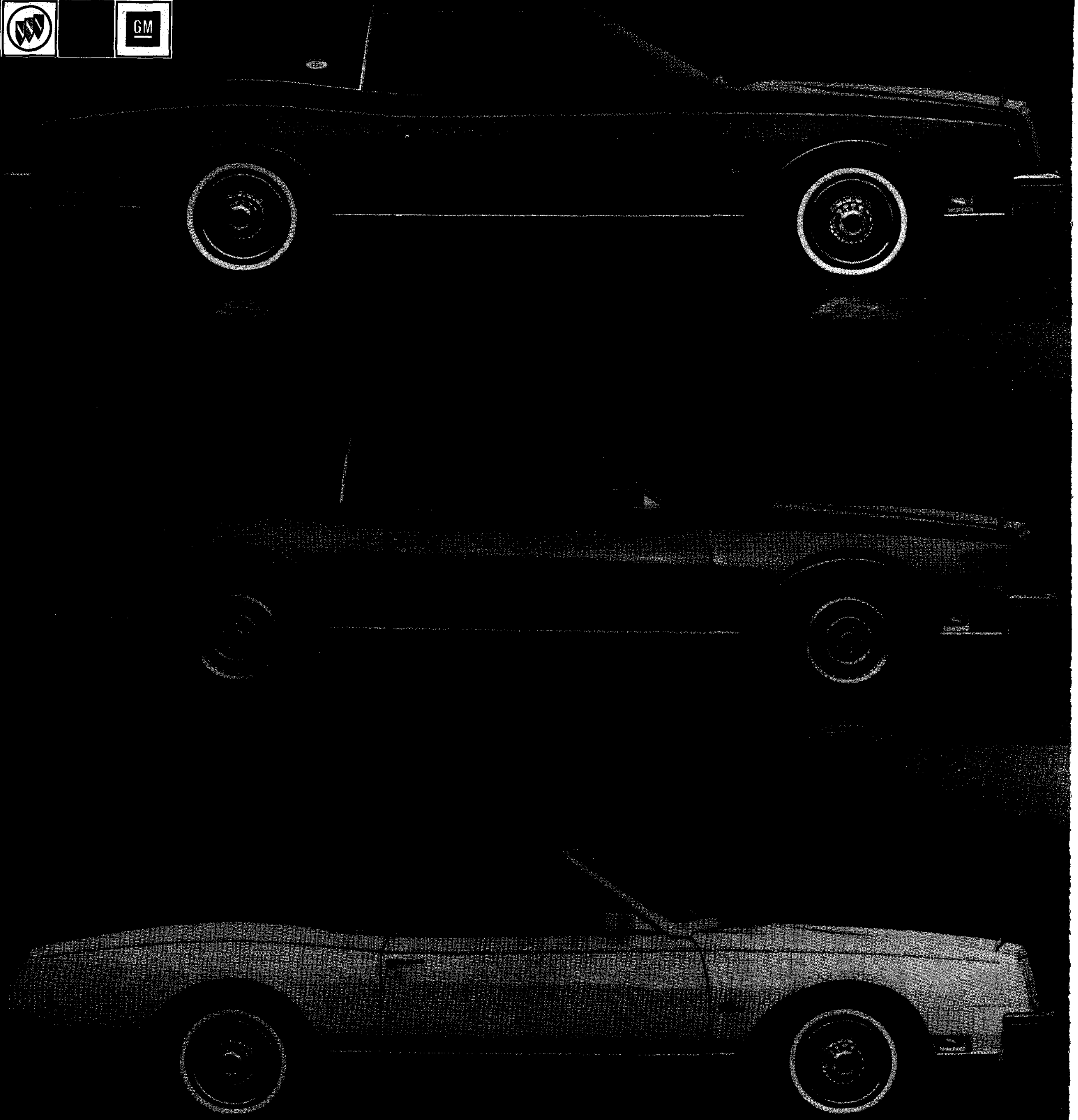
It's a beautiful issue, and a great tribute to the city we call home.

Beyond that, what we like most about it is that it succeeds in doing exceptionally well what we try to do every time we prepare an advertisement. Whether it's intended for people in New York City, or in New York Mills, Minnesota.

It succeeds in selling the product, but it remembers to make friends while doing it.

Keith Reinhard

Needham, Harper & Steers/USA, Inc.,
909 Third Avenue, New York, N.Y. 10022



The Riviera collection.

If you're an admirer of the fine art of car building and design, here are three exceptional works by Buick that you'll want to consider.

The luxurious Riviera. The performance-tuned Riviera T TYPE. And the new and very limited edition Riviera Convertible.

Can't quite see buying Riviera purely out of appreciation for the art? Then consider the incredible list of equipment you'll be acquiring. Even in standard form, Riviera ranks as one of the world's most completely outfitted cars.

The Rivieras. If you can't decide which one would be best to start your collection with, buy all three.

After all, why break up the set?

Official Car of the XXIIIrd Olympiad
Los Angeles 1984

BUICK

Wouldn't you really rather have a Buick?

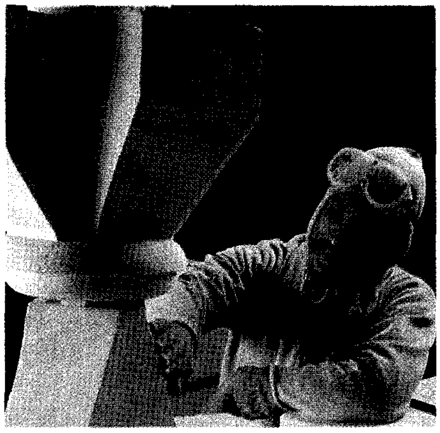
There are days when it seems that the true god of New York is work. The city's rhythm is shaped by the pressures of work: quick, nervous, impatient, sometimes brutal. Work, or the lack of it, is at the heart of the city's politics. New Yorkers define themselves by the work they do: "I'm a writer," they say, or a carpenter, or a pimp. Obviously, a people in a hurry.

On March 1, 1983, about 3,350,000 New Yorkers had jobs. An uncounted number worked in the city's off-the-books, underground economy (estimated at more than $16 billion a year). The city employs the largest civil service of any municipality in the country, with more than 194,000 men and women clerking New York's accomplishments and its miseries.

That day, Bay Rockwell was "wrecking down a building" at 88th Street and Broadway. He had worked for Alpine Wrecking Corporation, of 3rd Street, Brooklyn, for a dozen years and was helping take down a row of buildings to make way for new apartments. A Chinese restaurant was scheduled to go, a beauty salon, a hardware store. He and other workers were tearing down the structures by hand, salvaging some of the parts. One worker said, "They made better brick back then than you can get now."

At 9:15, Bay Rockwell fell from the third floor of the building. He was alive when they picked him up, and he was rushed to St. Luke's Hospital, on 114th Street, with many cuts and bruises. He would be released three days later.

Across town, at Christie's East, on East 67th Street, there were people engaged in less hazardous work. A collection of Victorian rugs, porcelain, paintings, sculpture, and furniture was to be auctioned at 10 a.m. and 2 p.m. The room was properly stuffed with vitrines, commodes, secretaries, marble busts, gilt candelabra, bisque figures, alabaster urns, gilt-bronze mantel clocks, wood blackamoors, bronze classical figures, and rugs. There were about 40 potential buyers seated in the room, but most of the action involved 20 people standing in the back. They were speaking German, French, Arabic, Italian, and English, and all seemed to know one another. By the end of the day, Christie's East had taken in a record $656,480.



Stonecutter at St. John the Divine.

At 10:30, a middle-aged, old-fashioned New York cabdriver was working in Herald Square. A Smucker's jelly commercial came on the radio as he waited in the traffic. "You know who used to make good jelly?" he said. "The A.&P. used to make good cherry jelly. You could see whole cherries in it!" Then, continuing the nostalgic lament that's a crucial part of the New York style, he said, "No part of this city's fun to drive through anymore. There are potholes you could sink your whole car into. I bet it would cost a quarter of a billion dollars to fix all the potholes and repair all the streets in this city. And it won't happen," he said triumphantly, "until politicians who call themselves liberal stop getting elected mayor!"

The cabdriver and countless other citizens would have been amazed to hear that the Department of Transportation claimed it had filled 4,628 potholes that day, while receiving only 225 complaints.

At 9:45, a vendor set up shop selling sweatshirts at the 81st Street entrance to the Metropolitan Museum of Art. The shirts were silk-screened with the papal crest or the Apollo Belvedere; in a choice of five colors, they were $8 each. There were already 75 people on line at the entrance, holding tickets for the Vatican show. Their numbers were soon swollen by two busloads of senior citizens from Plainview, Long Island. Another fifteen people waited on line for general admission. By 10:15, a second shirt vendor had arrived, with the same product and the same price.

To the north and west, workers were cutting stone for the two towers of the Cathedral of St. John the Divine. Asked when the tower would be finished, building administrator Gloria Normann said, "Not in my lifetime, cookie."

Somewhere in the city was a man who held the winning ticket in the New York State Lotto game. It was worth $3,447,256 and had been purchased at Al's Wine & Liquor, on Westchester Avenue in the Bronx. His number was 1-6-7-16-27-30, and he turned out later to be a change-booth man for the Transit Authority named Leonard De Casseres. He had worked for the T.A. for 31 years.

Huge jackpots help account for the widespread gambling throughout the city. Those who work and those who don't want a piece of the action. By the end of the day, $1,857,102 had been gambled at the 146 outlets of the Off-Track Betting Corporation. Another $297,585 had been spent on the Daily Numbers, $106,538.50 on Win-4, $237,902 on Lotto. And those represent only legal wagers. Around the city, hundreds of bookmakers and runners handled the illegal action on sports, horses, and numbers.

"It's my money," one horseplayer said. "I earned it. I can throw it away."

Not many of these people brought their

Photograph by Andy Levin.

problems to the offices of the Internal Revenue Service at 120 Church Street. In Room 107 that day, a heavyset, thirtyish black man named J. A. Grossett answered questions from taxpayers and directed them toward help. All new arrivals were given a piece of paper stamped with a number and the time of arrival. Whenever a taxpayer was called, a new number was flipped on an overhead sign. People asked Grossett about mortgages, losses on municipal bonds, deductions, estimated taxes, bankruptcy. He tried to answer. Grossett, who usually works in another part of the I.R.S. office, said of this job, "It sucks."

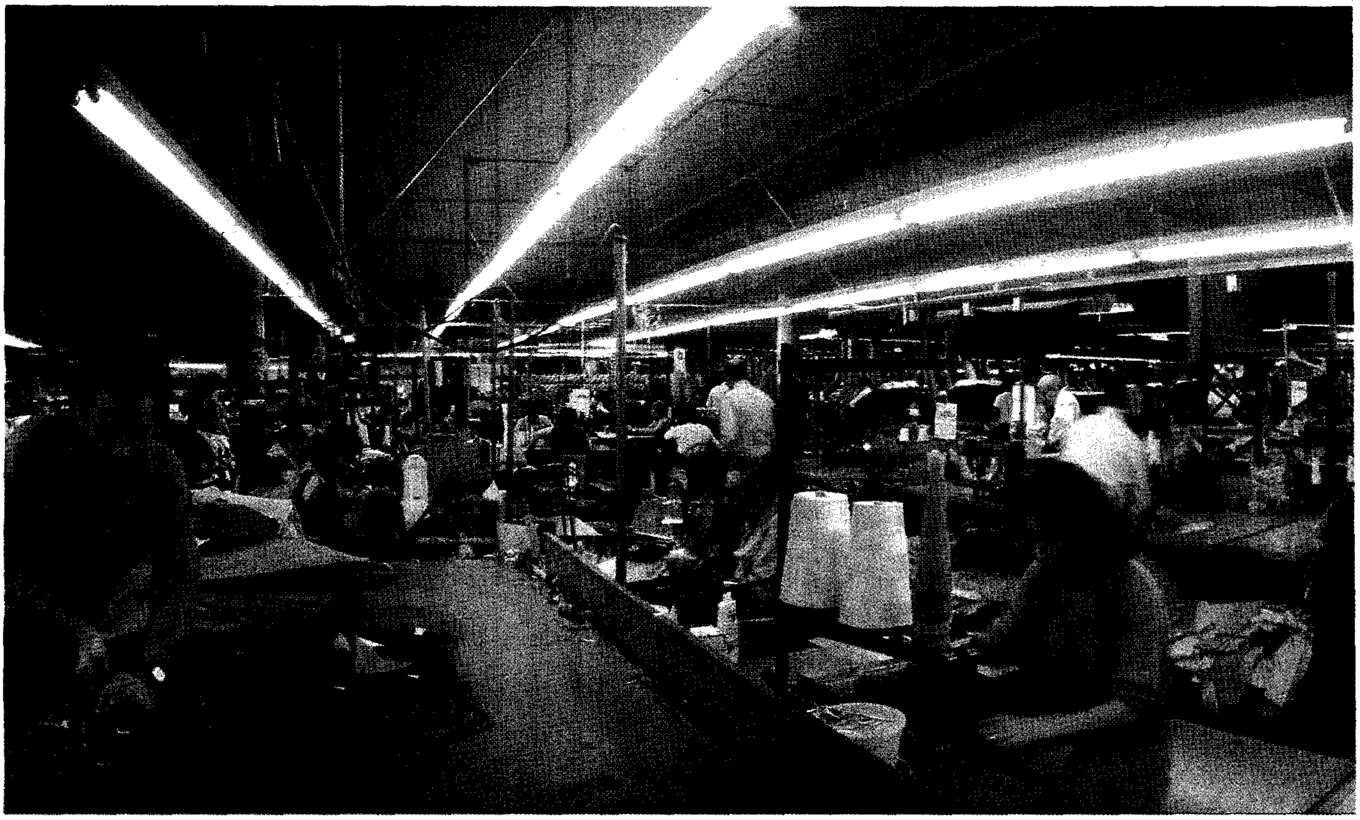
He is part of the massive federal, state, and city bureaucracy that does much of the work in New York. During the course of the day, 342 people became naturalized citizens. They came from 51 countries, including Argentina (3) and Spain (1); Israel (17) and Italy (16); Iran (3) and Ireland (3); Jamaica (30) and China (16); Germany (6) and Korea (12); Poland (4) and Canada (1); Turkey (5) and even French Polynesia (1).

The city's Department of General Services repaired 747 streetlights. The city's Housing Preservation and Development Department received 1,220 complaints about lack of heat in apartment buildings and made 750 inspections. About 40,000 parking tickets were handed out, and 4,000 summonses for moving violations. There were 96 divorce proceedings (48 in Queens, 32 in Manhattan, 7 in the Bronx, 6 in Brooklyn, and 3 on Staten Island). All those numbers represent the work of civil servants.

Civil servants also did happier work, though. They married people. In the Marriage License Bureau, marriages are performed in a chapel around the corner from the license room. The chapel sports sky-blue walls and a fake dogwood tree. Among those waiting were Carmen Alicea and Hector Gonzales, who met six years ago. "Oh, boy, that's a long time," said Carmen, a friendly young woman dressed in yellow with matching costume-jewelry barrettes. Theirs was one of the 99 weddings performed in county clerks' offices that day in New York.

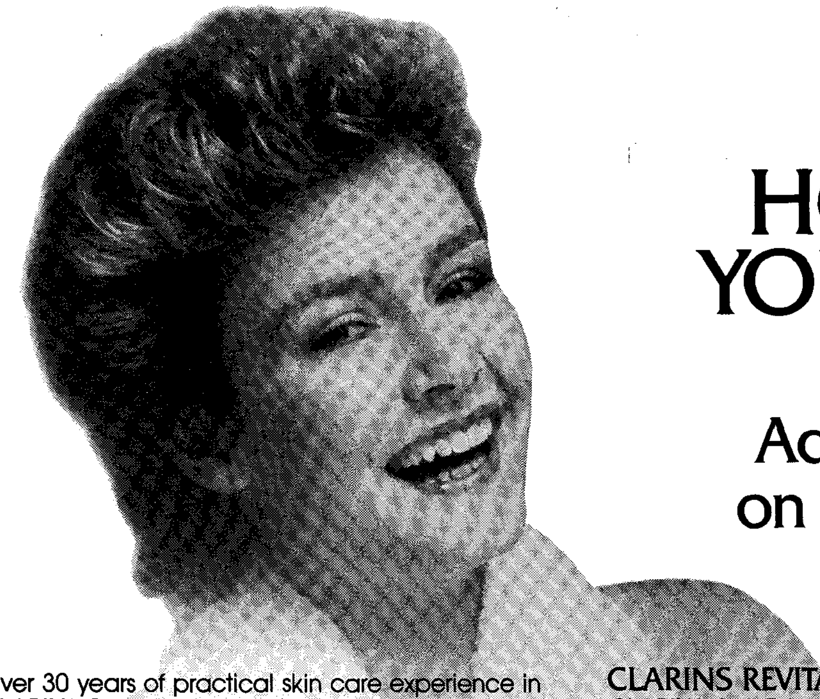
Uptown at the Frank E. Campbell Funeral Home, at 1076 Madison Avenue, the body of Tennessee Williams had been on display since Sunday. For him, the work and the pain were over. At 10:20 a.m., there were fifteen names in the registry book and six people in the room with the body: an attendant from the funeral home, two young artists making sketches of the dead playwright, a heavy woman with a tearstained face, a young man slumped in a chair, and a visiting reporter. There were small bouquets of flowers beside the coffin. The only sound came from a battery-operated pencil sharpener, used by one of the artists. Williams was dead, and the artists were working, and that was also appropriate to New York.

But if Tennessee had finished a long way from home, he was an even longer way from those places in the city where work revolves about large fortunes and gaudy stakes.



Men's clothing factory at 880 Broadway.

Photograph by Co Rentmeester.



HOW TO HAVE YOUTHFUL SKIN

Advice from CLARINS on the effects of aging!

Over 30 years of practical skin care experience in CLARINS Beauty Institutes in Europe have proven you can have youthful skin if you confidently trust CLARINS' advice to combat the effects of aging.

WHAT YOU SHOULD KNOW

Youthful skin renews itself rapidly and keeps its radiance. The skin is smooth and firm. With age, these properties are altered by the progressive slow down of the skin's biological rhythm. The rate of cell renewal declines and deterioration of the fundamental fibers occurs. Signs of dehydration become visible as the skin's ability to retain its moisture content is weakened. Expression lines begin to appear and the skin's freshness fades. Next, wrinkles and signs of aging become noticeable.

WHAT YOU SHOULD AVOID

1) Exposure to the sun's rays without protection. 2) Subjecting your skin to extreme hot/cold temperature variations, 3) Excessive irregular rhythm of daily activities and lack of sleep, 4) Crash diets and rapid weight loss/gain, 5) Creams which are too heavy (which stifle the skin's breathing ability).

WHAT YOU SHOULD DO

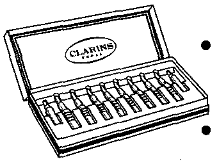
When lines or wrinkles become visible or a good night's sleep is no longer enough to guarantee a radiant complexion, CLARINS recommends you compensate for the skin's biological slow down by pampering your skin with CLARINS revitalizing Cell Extracts treatments. These beauty products focus on stimulating the skin's metabolism and act to speed up the natural rate of cell renewal. CLARINS also recommends you remember the importance of daily exercise and a balanced diet.

Visit the CLARINS Skin Care Specialist today for a personal beauty consultation or write for our reference guide: CLARINS, NY3E, 540 Madison Ave., New York, N.Y. 10022.

CLARINS REVITALIZING BEAUTY TREATMENTS

CLARINS Cell Extract moisturizing treatments were developed and perfected specifically to combat signs of aging. In the 1960's, CLARINS pioneered the success of these revitalizing embryonic cell extracts in skin care products. The combined action of cell and natural plant extracts have been proven to help stimulate the rate of cell renewal and promote a softer, smoother, more glowing complexion. The result…skin is kept firmer, more supple and youthful looking.

Dermatologically tested to meet the highest standards of research and development, CLARINS Cell Extract products provide serious and effective nourishment to the skin—opposing the formation of wrinkles and aging.

	ACTIONS	KEY INGREDIENTS
MOISTURIZING BASE WITH CELL EXTRACTS 	• Protective moisturizing day cream provides the ideal makeup base. • Helps to stimulate cell renewal and maintain the skin's moisture balance. • Light formulation softens and smooths skin texture while promoting skin's breathing.	• Cell Extracts (helps to accelerate cell renewal and promotes skin's breathing) • Wheatgerm Oil, Avocado Oil (nourishing) • Cucumber, Beeswax (moisturizing) • Camomile (softening)
MOISTURIZING NIGHT CREAM WITH CELL EXTRACTS 	• Nourishing treatment helps to stimulate cell renewal with rich formulation of cell extracts. • Helps to improve overall appearance of skin texture and clarity. • Softens and smooths the epidermis while protecting the skin's moisture balance.	• Cell Extracts (helps to accelerate cell renewal and promotes skin's breathing) • Hops Extracts (helps slow down aging process) • Hazelnut Oil, Avocado Oil (nourishing) • Beeswax, Vitamins A, B5 (moisturizing, protecting)
CELL EXTRACTS BEAUTY TREATMENT 	For intensive care to combat the effects of aging, CLARINS recommends a program of Cell Extracts Beauty Treatment ampoules. Skin must first be prepared for this treatment by two weeks use of Moisturizing Cell Extract creams. • Intensive 32 day treatment program helps to improve skin texture and appearance. • Helps to retard the aging process by stimulating natural cell renewal.	• Cell Extracts (helps to accelerate cell renewal and promotes the skin's breathing) • Copra Oil (revitalizing, moisturizing)

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CLARINS
PARIS

THE SPECIALIST IN SKIN BEAUTY CARE.

SAKS FIFTH AVENUE

'GOOD MORNING, AMERICAN EXPRESS'

MAKING MONEY

BY

TONY SCHWARTZ

Just before 10 A.M., George Sheinberg, the dapper 48-year-old executive vice-president of American Express, paused to look out the window of his fortieth-floor office before beginning the conference call. Even on this overcast morning, the vista of the Hudson River was spectacular.

As usual, there was a fat cigar perched between Sheinberg's fingers and a bemused look in his eyes. By his side, on the windowsill, rested the new tools of his trade: a Quotron terminal carrying the latest stock prices, a Reuters news wire, and a small, silvery speaker telephone.

Through that phone Sheinberg would shortly be connected to more than a dozen financial officers at American Express subsidiaries around the world. Twice weekly this conference call brings together the key executives responsible for the $5-billion or so that flows through the company on a typical day. The executives on the line share information and gossip about currency markets and economic trends, but the call also serves as something of an internal marketplace.

The card division, for example, might need short-term funds after a three-day holiday weekend, when mail payments have been delayed, while another division, sitting on surplus cash, might be looking for a place to park it. By bringing together borrowers and lenders within the company, American Express avoids outside-brokerage commissions—a considerable saving when millions of dollars are changing hands.

Sheinberg, who spends his off-hours as an amateur paparazzo ("I have a great one of Gloria Swanson, a good one of Ricky Schroder, and some terrific Mike Wallaces"), was all business this morning. "What's the talk on the street about commodity prices?" he asked his unseen colleagues.

A disembodied voice responded. "Other than metals, George, the commodities market seems to be balancing itself. For once, it's acting rationally."

"Is Martha on the line?" asked Lars Thunel, an American Express vice-president, who was standing next to Sheinberg. Martha Johns is an executive in the card division who usually participates in this call.

"Martha's not here," answered a male voice. "For those of you who may not have heard, she had a baby girl on Friday—Kristen, seven pounds one and a half ounces." "That's terrific," said Sheinberg. "Tell Martha we'll get the kid a job here."

The talk turned to current overnight interest rates and the volatility of oil prices. Just before the call ended, Sheinberg tossed in a grace note of his own. "Does everyone know," he said, "that our agreement to buy Trade Development Bank was signed early this morning? We're in business."

"I thought we were already in business," chirped another voice.

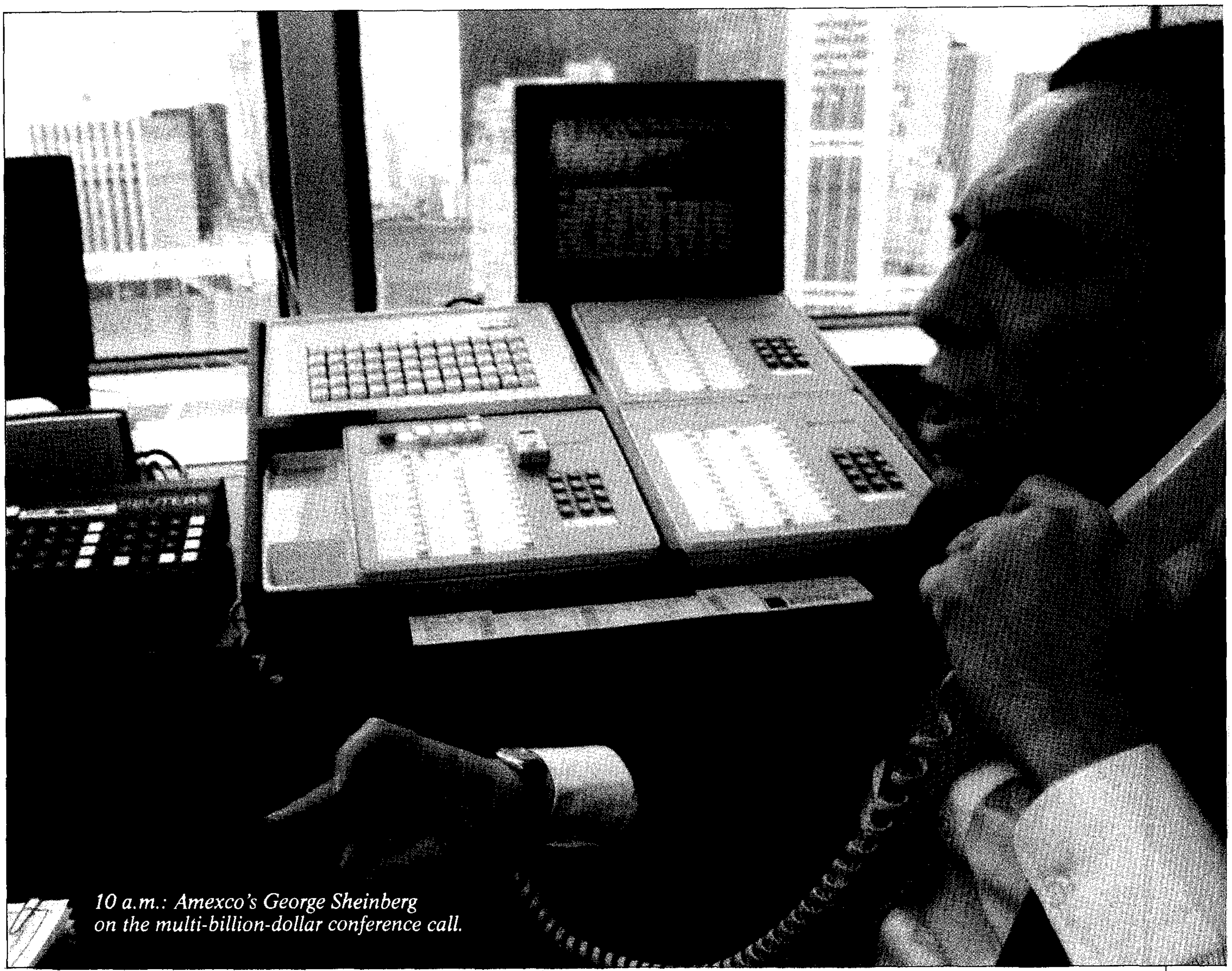
"This is the next leg," said Sheinberg, smiling again. "Thank you, gentlemen. Have a good day."

Sheinberg's expansive spirits were understandable. Despite a deep recession, business for American Express had never been better. During 1982, net income increased for the thirty-fifth consecutive year, this time by 11 percent, to $581 million. Revenues were also up by 11 percent, to $8.1 billion.

American Express now employs almost 70,000 people worldwide, about 5,000 of them at these headquarters, at 125 Broad Street. Rapid growth compelled the company to begin looking for more space last year. After a brief search, it negotiated a $2-billion, 35-year lease for the main building of the Battery Park complex, going up nearby. Construction has been slow, however, and the move probably won't take place before late 1984. When it does, the new address, at the company's request, will be "American Express, The World Financial Center."

That lofty title is just one reflection of the company's effort to broaden its business and burnish its image. Two financial instruments—the traveler's check and the charge card—have made American Express a household name, and both remain

Photographed by Co Rentmeester.



10 a.m.: Amexco's George Sheinberg on the multi-billion-dollar conference call.

central elements of its business. The company was founded in 1850 to handle the shipments of money and express trade, but traveler's checks are its oldest continuing business. They were introduced in 1891, and today, in an increasingly competitive market, American Express still holds more than half the $40-billion-a-year market for them.

The American Express card was launched in 1958, and today there are 15 million cardholders around the world. While that's far fewer than the 80 million who hold a MasterCard, and the 98 million with a Visa card, American Express has aimed more selectively at the affluent. Its cardholders, for example, include about half the 4.5 million American households with incomes of $50,000 to $75,000.

At the same time, American Express has been broadening its base through expansion and acquisition, so that the corporation now includes an insurance division, Fireman's Fund; about 1,000 travel offices; 50 percent of a cable company, Warner Amex; the second-largest Wall Street brokerage house, Shearson/American Express; and—as of this morning—one of the largest international banks. By aggressively marketing the financial services those divisions offer—particularly the built-in base of American Express cardholders—Amexco aims to play a growing role in how people save, spend, and invest their money.

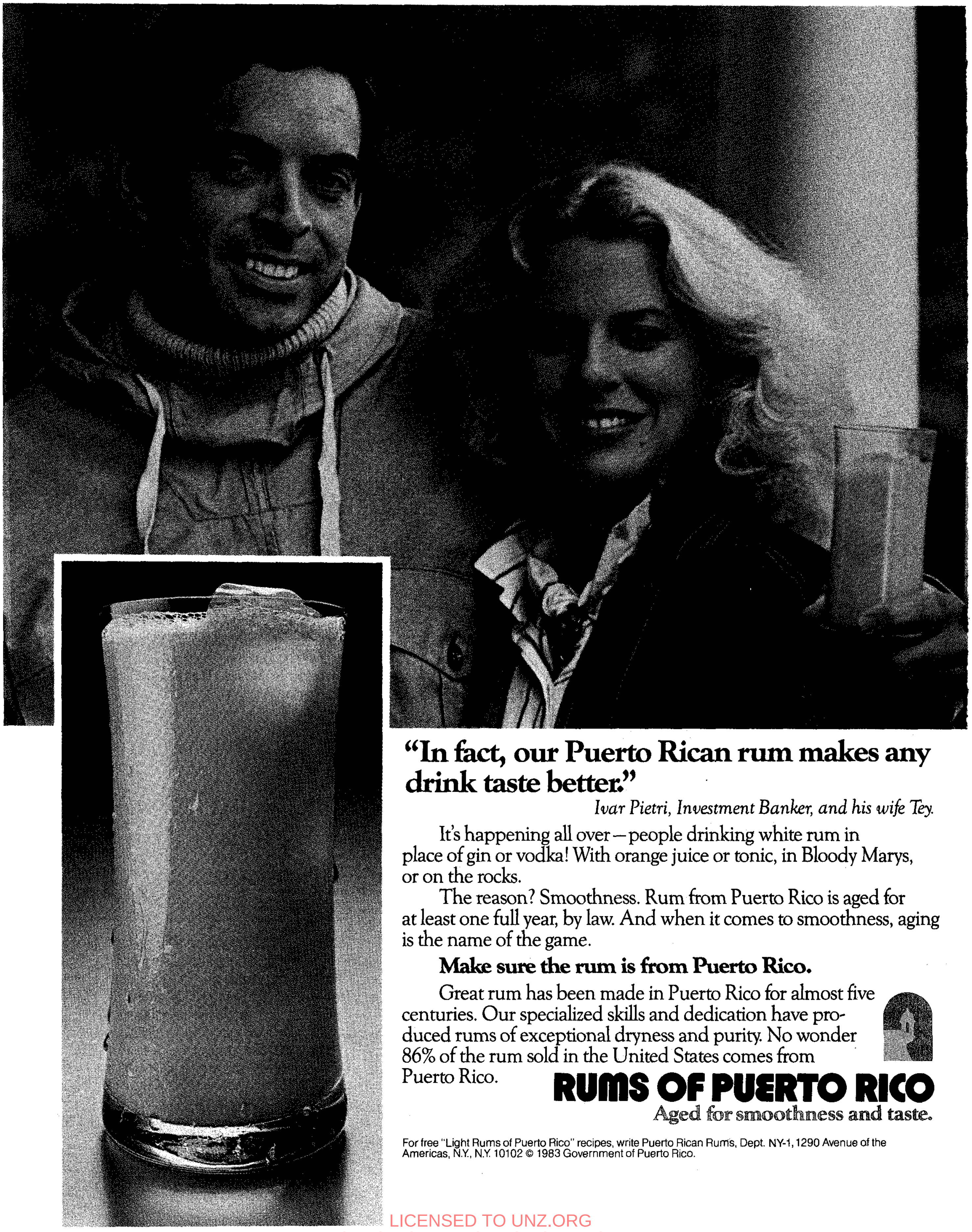
The architect of this vision is James D. Robinson III, the youthful 47-year-old chairman of American Express. On this morning it happened he was in Geneva concluding the $550-million deal for the overseas operations of Trade Development Bank Holding (T.D.B.H.). At precisely 9:30 A.M.—30 minutes before Sheinberg mentioned the deal on his conference call—a press release officially announcing it had been sent simultaneously to news agencies in New York, Zurich, Paris, Milan, Frankfurt, Hong Kong, Tokyo, and Geneva, where T.D.B.H. has its headquarters.

In order to arrive in Geneva by 9 A.M. this morning, Robinson had been picked up directly from his New York office at 5:30 P.M. the previous evening, following all-day meetings, and driven directly to Westchester airport. From there, he'd flown all night on one of the two American Express corporate jets, and had managed to sneak in three hours' sleep on the couch in the back of the plane.

But neither jet lag nor limited sleep seem to bother Robinson, and when he stepped off the plane, he felt refreshed. After a day of signings and celebrations in Geneva, he was scheduled to leave the city shortly before 9:30 P.M., in time to get back to Atlanta, Georgia, by the following morning. There, he was to attend a meeting of the Coca-Cola board of directors, on which he serves.

Robinson is from Atlanta, and when he returns there, he

"Puerto Rican white rum makes a much smoother screwdriver than gin or vodka."



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usually stays at his mother's house. Thus, on Monday morning, he had called his mother's housekeeper, who had taken care of him as a child, and asked that she leave the front-door key in the mailbox. That way, when he arrived from Geneva at 5 A.M. on Wednesday morning, he'd be able to come in and take a shower without waking anyone.

If Robinson's frenetic schedule conjures up the prototypical corporate chief executive, so does his background. Born into a wealthy Atlanta banking family, he took his M.B.A. at Harvard, began his career at Morgan Guaranty, worked in corporate finance at White, Weld & Company, and joined American Express in 1970 as an executive vice-president. His appetite for work has always been prodigious, but perhaps now more so than ever: He lives alone, and his two children are grown up. He arrives at his office from his midtown apartment by 6:45 A.M. each day when he's in New York, and frequently schedules dinner meetings that keep him going until 10:30 P.M.

Even Robinson's occasional leisure activities—skiing and golfing, chiefly—serve a productive role: keeping him in shape. When he added aerobic dancing to his repertoire recently, the public-relations department at American Express couldn't have been happier; it gave them a rare opportunity to promote a playful side of their generally buttoned-up boss. Certainly Robinson looks the part of a corporate executive. He is boyishly handsome, with short, neatly parted hair, and he dresses in traditional corporate garb: dark suit, light shirt, striped tie, and black shoes. At the same time, Robinson has a blunt directness that is both bracing and disarming. Ask him who painted a prominent picture hanging on his office wall and he says, "Beats me." Inquire about an executive whose dismissal he recently forced and he responds, "He was the worst judge of his own character I've ever seen." Even raise the subject of his own most public setback, an aborted attempt to acquire McGraw-Hill, and his reply is unhesitating. "I blew it," he says. Indeed, what sets Robinson apart from more cautious and conservative corporate managers is his entrepreneurial aggressiveness. In the four years since the McGraw-Hill fiasco, he has successfully negotiated three major deals—with Warner, Shearson, and the Trade Development Bank—requiring a total investment of $1.65 billion.

Because Robinson was out of town this Tuesday morning, the pace in his office in New York was slightly more relaxed than usual. His secretary, Barbara Neysmith, had arrived for work at 8:25, nearly a half-hour later than usual. But by 10 A.M. the first phase of the daily mail ritual was under way.

On a typical day, Robinson receives anywhere from 100 to 300 pieces of mail, and to keep correspondence from piling up, it is dealt with almost immediately. ("If you ever slow down," says Robinson, "it could cover you up.") All letters are opened by Fran Corsale, secretary to Julie Dooman, who is Robinson's administrative assistant and runs his office. Corsale puts the opened mail on Neysmith's desk. She sifts through it and pulls out anything that might be more appropriately handled by another department. Neysmith gives the remaining mail to Dooman, who drafts suggested responses wherever possible. Then Dooman gives the pile to Maureen McIntyre, Robinson's number-two secretary, who knows exactly how he likes it sorted on his desk. The only difference when Robinson is out of town is that the corporate jet sometimes gets involved. At 9:45 this morning, for example, Robinson's first-shift chauffeur delivered to Neysmith one of Robinson's briefcases, filled with the correspondence he'd managed to go through the previous evening on his way to the airport. The next morning, after the corporate jet had dropped Robinson off in Atlanta, it was scheduled to return to New York, change crews, and pick up several American Express executives and a new batch of mail that Neysmith had sent out to the airport.

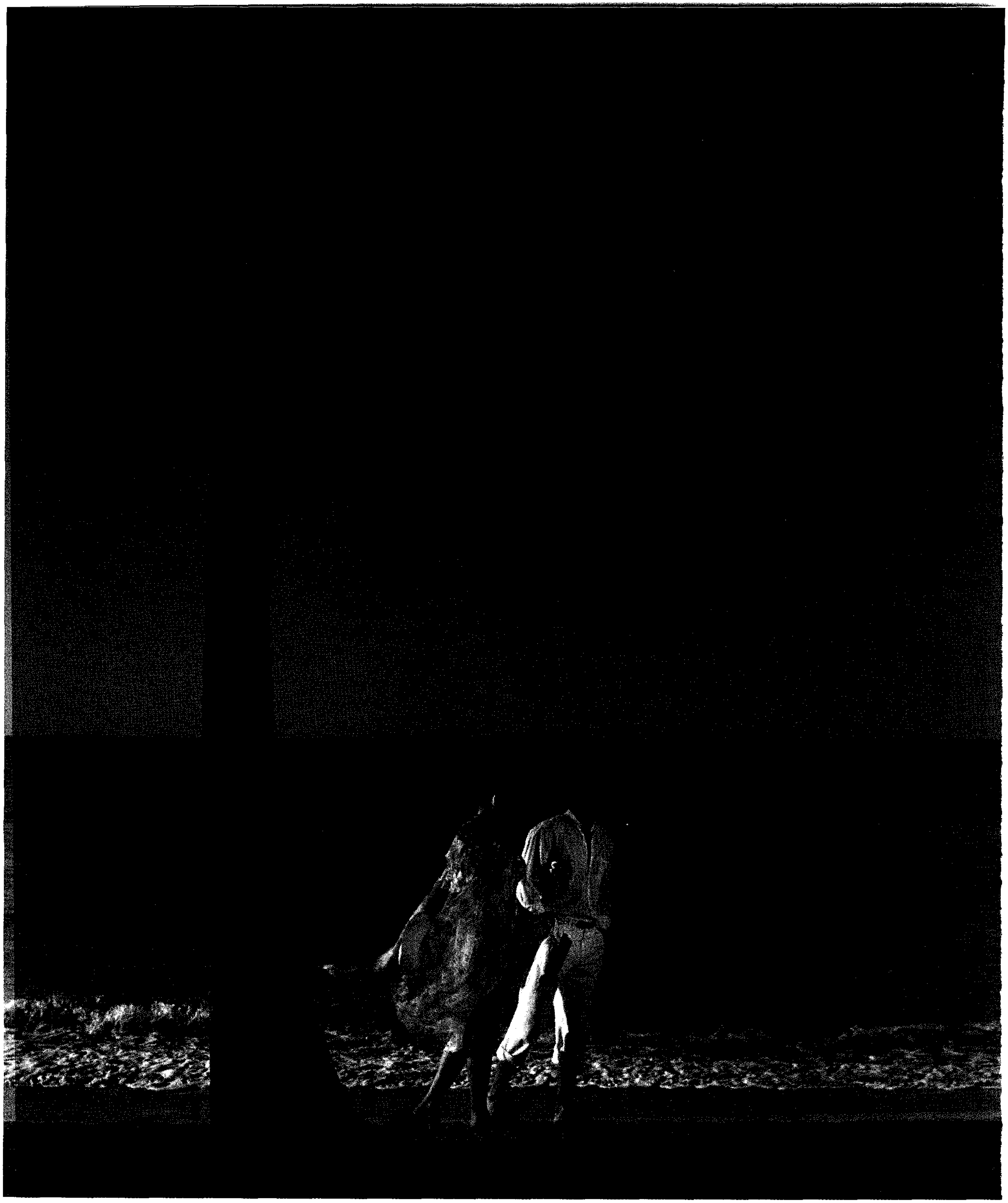
For Neysmith, much of the morning was taken up with carrying out the instructions scribbled on the correspondence that Robinson had sent back the previous evening. On a letter inviting him to join the Federal Budget Task Force, Robinson had indicated his approval. That acceptance brought to 22 the number of charitable and business-related boards, committees, and councils on which Robinson currently serves. They range from the board of overseers of the Memorial Sloan-Kettering Cancer Center to the Council on Foreign Relations to the U.S. Savings Bonds Volunteer Committee, of which he is chairman and on whose behalf he has made speeches in twelve cities around the country during the past four months. What's more, he is a director of two companies besides Coca-Cola—Bristol-Myers and Union Pacific—and is considering taking on at least one more directorship.

Robinson had also edited a letter drafted by Julie Dooman in response to a business proposition from a man he'd met briefly at a dinner party thrown by Felix Rohatyn the week before. Robinson made two changes in Dooman's draft. Where she had written "It was great meeting you, too," he rewrote it to read "I enjoyed meeting you." Where she had said "It certainly was a good evening," he again chose the more understated "It was an interesting evening."

For nearly a half-hour, as Neysmith went through the mail, Robinson's phone did not ring. When it finally did, the call was about the scheduling of Robinson's planned visit to Vail, Colorado, the following week. Robinson had decided to stop off in Vail because he had been invited for dinner there at the home of Gerald Ford. The ex-president is a member of the board of American Express, and on this particular weekend he was the host of the third annual Jerry Ford Celebrity Cup, a pro-celebrity charity ski event underwritten largely by American Express. But Robinson is an avid enough skier to keep a ski house of his own in Sun Valley, Idaho, and the previous day he had arranged to have his ski clothes and equipment moved down to Vail for the weekend.

Robinson had also scribbled a note to Neysmith asking that she make sure that his 1982 bonus check be deposited immediately into his Shearson Financial Management Account. Robinson's bonus, determined only the day before at the compensation-committee meeting of the board of directors, came to $460,000—making his total compensation for 1982 some $884,231. Sensitive to the fact that a figure of nearly $1-million might seem excessive to some shareholders, Robinson had actually recommended to the board the previous day that he receive $30,000 less than they ultimately gave him.

The determination of bonuses at American Express is a complex process that takes into account individual performance in relation to targets, as well as the range of salaries paid to executives at similar levels in other companies. Multicolored charts are used to display those figures, and Robinson's aim is to place American Express executives somewhere above the median but not at the top. The bonuses for some 250 executives range from $10,000 to over $400,000, and



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Shearson trader Herman Weiss on the floor of the exchange.

during the previous weekend, Robinson had spent several hours tinkering with the numbers. He upped one executive's bonus $10,000, lowered another by $5,000, trying to make each one fair in relation to the others.

Shortly before 11 A.M., as Neysmith was finishing up with the morning mail, her boss called in. He reminded her that his mail should be forwarded to Atlanta the following afternoon and then again on Friday to Marco Island, where Robinson would be attending a retreat for top American Express executives. On the floor of the New York Stock Exchange, the deal that Robinson had closed several hours earlier had not created a run on the company's stock—perhaps because it had long been anticipated. At 11 A.M., American Express was up half a point, to 59⅛. The market itself was up some eleven points, reflecting optimism about lower oil prices and economic recovery, and on the floor, Herman Weiss recognized the hum of activity as a positive sign.

Weiss, 49, an executive vice-president at Shearson/American Express and the man in charge of the firm's 90-person trading-floor operation, had done a radio broadcast earlier that morning for all Shearson branch offices outlining how he felt the market looked. "There are buyers out there," he concluded pithily. Despite his impressive title, Weiss's job is scarcely glamorous. Like all floor traders, he spends nearly the entire day on his feet, either talking on the phone while standing alongside other brokers in tiny aisles, or buying and selling at the booths around the floor. If there is a difference, it is simply that he handles larger trades. By 11 A.M. that morning, he had sold off, in lots of varying sizes, some 200,000 shares of Superior Oil. The first 50,000 he'd sold at 32; half an hour later, he let another 100,000 go for 31½. "You can't be the nervous type or you'd go crazy in this job," says Weiss. "You want to get the best possible price for your client, but you also have to act quickly. You can't look back."

At the same time that Weiss was darting from booth to booth on the exchange floor, a less frenzied set of transactions was taking place some 30 blocks uptown at Amexco's Eastern Regional Operating Center, at 770 Broadway. It is here (and in Fort Lauderdale and Phoenix) that calls are taken by customer-service representatives, payments and card applications are processed, lost cards are replaced, and collection efforts are pursued.

For James Li, the day at EROC began with a meeting of several of his top associates to go over the February service tracking report. The only child of two Chinese diplomats, Li, 37, is now the senior vice-president in charge of EROC and its 1,400 employees.

The tracking reports Li was looking at include some 33 statistical performance measures, and much of the news on this occasion was heartening. In response to 1,567 requests to replace lost or stolen cards during February, every one had been replaced within the promised 24 hours, or as soon as the customer asked for it. The center's 75 customer-service representatives, who earn an average of $15,000 a year, had handled 142,305 calls the previous month, and on average they had been answered within the established standard of ten seconds—or approximately four rings.

What concerned Li was the data on the accuracy of the responses sent to cardholders who had written in with various complaints. Accuracy is not simply a function of whether the question is answered properly, but also of whether it is answered in accordance with internal procedures.

"We've fallen off slightly in terms of our performance parameters," Li told his troops. His goal was 98 percent accuracy, and in February the accuracy rate had dropped to 96 percent. Within several days, Li had met with a group of department supervisors and managers. A decision was reached to change some assignments, to shore up the proofreading function, and to develop a daily production plan in concert with the performance-engineering department.

The one confidential set of figures that Li discussed at the meeting concerned charge collection. The American Express target is to collect at least 99 percent of all cardholder billings. That goal had been met for February, aided by the 55 credit collectors at EROC, who are counseled to take a firm but low-key approach with delinquent cardholders. One method is to suggest that they consider taking out cash advances from MasterCard or Visa, since both of those cards allow installment payments and American Express does not.

Another way that American Express loses money each year is through fraud—both on charge cards and on traveler's checks. To minimize such losses, the company maintains what it says is one of the largest private investigative forces in the world—some 75 agents in places ranging from Miami to Istanbul, working on a yearly budget of $10 million. The man in charge of the force is James McGrath III, a former F.B.I. agent and Justice Department lawyer. Just that morning, McGrath had been on the phone to his only woman director, Marisa Gracia, regional security director for Latin America, discussing the status of an investigation into a traveler's check counterfeiting scam in Bogotá, Colombia. Most of the fraud losses, however, are a result of charges made on stolen cards and checks. The only figure that American Express has made public is the estimate that between 1979 and 1981 its traveler's check losses amounted to approximately $50 million. McGrath says that charge-card losses were comparable.

The charge card remains central to both the image and business of American Express, and four of the top executives directly below Jim Robinson had arranged to meet this Tuesday morning to discuss plans for a major new effort to broaden the role of the card. The meeting took place in Sanford Weill's conference room. Weill, 50, was the founder and chairman of Shearson, and after the acquisition he moved to American Express, where he is now president of the company and second-in-command to Robinson.

Much was made at the time of the merger of the problems that might arise from their disparate backgrounds. In contrast to Robinson's Waspy southern upbringing, Weill was born in Brooklyn and raised there in a middle-class Jewish family. Moreover, while the style at American Express has traditionally been bureaucratic and slow-moving, Shearson acquired a reputation as fast-moving, hip-shooting, and organizationally loose. The fears about the match seem now to have been exaggerated—Robinson and Weill get along famously. But there is a remaining symbol of their differences. Weill, like George Sheinberg, chain-smokes cigars. He also dislikes early-morning meetings. Robinson does not smoke at all, and he thrives on an early start. So Robinson holds his breakfast meetings at 8 A.M., but in return he must put up with Weill's cigar smoke wafting across his eggs and bacon.

Sitting on the couch next to Weill and making the presentation this morning were Hardwick Simmons, 42, a vice-chairman at Shearson, and Aldo Papone, 50, recently returned to American Express as vice-chairman of the travel-services company. In the other armchair was Louis V. Gerstner, a vice-chairman of American Express and the youngest, at 41, of a remarkably young group.

The company had already made clear its general plans for expanding the card in its corporate advertising during the past several months. "Imagine our customers," said its major ad, "using one card to shop, make travel arrangements, pay the mortgage, buy and sell stock, transfer assets for maximum appreciation and access savings." This meeting was a chance to consider several more specific proposals. It was Simmons who took Weill and Gerstner through them.

In a voice that plainly revealed his excitement, Simmons described start-up costs, the number of additional employees that would have to be hired, how many pieces of direct mail would be sent out, and the expectations for the revenue that would be generated. "What we're talking about is making a major commitment in financial services," he explained.

It wasn't until shortly after 11 A.M., however, that Simmons got to the most dramatic among several proposals. "We are all known for that silly piece of plastic that people carry around, that portable security. What we propose is to turn it into a portable key to this world of financial services. We are talking about introducing a new American Express card." With the tiniest hint of a flourish, Simmons unveiled a huge cardboard mock-up of a proposed new card.

"The last time we introduced a new card, it was the gold card," he continued. "A lot of people chose it because they liked the color, or for the status of carrying it. We would still offer that card. But this time, if we introduce a third card, there has to be a significant value enhancement. By adding personal-financial-services capability to the card—a direct line to your Shearson broker—I think we'd be doing that."

"Gentlemen," added Papone, "we can play with all this over the weekend at Marco Island and see if there's any disagreement about the assumptions we've made. Obviously, we don't have all the answers."

"Maybe not," said Gerstner, hinting at his reaction for the first time, "but you sure have got the right issues." (By the weekend, other approaches to expanding the use of the card had been suggested—and it became clear that there was a long internal debate ahead.)

It was nearly noon by the time that the meeting in Weill's office broke up. Back at Robinson's office, Neysmith had spent most of the past two hours working on his schedule for the following Tuesday and Wednesday, when he was supposed to visit Houston and Dallas and make his final speeches on behalf of the U.S. Savings Bond drive. As long as he was visiting those cities, Robinson wanted to get maximum return on the investment of his time, and Neysmith was making certain that there were no holes in his itinerary.

Shortly after noon, eight or ten of the top American Express executives and a couple of secretaries gathered in an austere conference room next to Lou Gerstner's office, on the fortieth floor. George Sheinberg was there with his camera, Sandy Weill with a cigar. The crowd also included Sandra Meyer, head of the communications and magazine operation for American Express, and its only woman division president.

The occasion was Lou Gerstner's forty-first birthday, but it was scarcely a lavish celebration. There were eight helium-filled balloons clustered on the ceiling in one corner of the room. On the conference table were two small cups of mixed nuts. In another corner was a cart containing glasses and several bottles of white wine.

At 12:15, Gerstner joined the group, feigning modest surprise. For several minutes William McCormick, an executive vice-president of American Express, entertained the crowd with a story about the previous evening, which he'd spent at a Washington party for Admiral Hyman Rickover, attended by three ex-presidents: Nixon, Ford, and Carter. After finishing his story, McCormick proposed successive toasts—one to the deal with Trade Development Bank, the other to Gerstner. Gerstner followed with brief remarks about what a great year it had been for American Express, and how much he appreciated their efforts. Sandy Weill complained that only two weeks later he would celebrate his fiftieth birthday.

Mostly, though, there was an awkward silence, broken only by an occasional quip. Finally, Gerstner sensed the problem and brought the party to an end. "I thank you all," he said. "Now, let's get back to work." ■

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IV

To most strangers, and many of the inhabitants, New York appears to be a closed city of clubs and cliques, sets and guilds, aristocracies and lodges. Power is exercised behind locked doors. It's who you know, the city always murmurs. But there is one key that opens all doors: talent. No other city respects talent more and rewards it so generously. So every week the dreamers arrive to test their skills in the big leagues of the arts. Many quickly depart, broken or wounded by rejection, or sorrowfully acknowledging their lack of talent, character, or will. Some remain, and drift around the margins, waiting on tables, scrambling from audition to audition, from one art gallery to the next, from one publisher or agency or editor to another. They go to class or to school. And some even attain a level of success that is larger and brighter than any dream.

All of them are drawn by the chance to grab the brass ring. Many find one another, and are comforted by shared misery or excitement. Others are attracted by the chance to refine skills that were too big for the places they left. The Manhattan telephone directory lists 932 art galleries, dealers, and consultants; 563 publishers; 355 theaters (ranging from the Vivian Beaumont to the Pussycat Cinema 2). There are 134 schools or individuals offering dance instruction, 41 who teach acting, 67 who teach music, and 46 who promise to help the singer sing.

There are 27 art schools or teachers listed, from the Art Students League to something called "White Tina." There are an estimated 30,000 artists in the city, and 13,500 members of Actors' Equity, 18,000 of the Screen Actors Guild, and 20,500 of the American Federation of Television and Radio Artists. The number of writers and editors is almost beyond calculation, but there are 1,800 members of the Authors Guild in the metropolitan area, and 900 members of the New York Chapter of PEN. These people work alone, in groups, in workshops and in showcases, and some of them wait on tables. The brass ring awaits.

Dancer auditioning.

At 11:20 in the morning, a young woman named Lori Morgen climbed a flight of stairs at 36 West 62nd Street. She was twenty years old and had studied dance for half her lifetime. For five months in 1982, she danced on a cruise ship running between Miami and the Bahamas, but now she was back in New York, waiting on tables in a New Jersey restaurant and showing up for auditions. At noon she would try for the Olga Breeskin show, to play six months at the Continental Hilton in Mexico City.

"I dance for a living nine months a year," said 25-year-old Jon Dover, who was auditioning with the women. "The other three, I sleep."

From the main room of Luigi's Jazz Centre, Lori Morgen could see the rain whipping across Columbus Circle, while other dancers made their way up the stairs. They all changed in the dressing room—the door was labeled "Jazzettes"—and went out to the large front room to learn a routine from Miguel Gonz. They were inspected by a woman in white—embroidered white leather vest, feathers on the inner seams, white boas on the outer hems, skintight white Spandex pants. "Mrs. Clean," Lori murmured under her breath. She had removed an outer layer of clothes, and was now wearing a black leotard, beige fishnet tights, and beige two-inch heels. The audition notice had asked for dancers who were five six, and Lori was determined to be five six. She and the other young women warmed up, doing side stretches, toe touches, and hamstring pulls. Then Miguel Gonz, a ballet master, and an assistant came over, handing out three-by-five-inch index cards.

"Fill these out with your name, address, phone number, and where you've worked," said the ballet master.

"Where we've what*?" someone said.*

"I could do this with my eyes closed," said Lori Morgen. The cards were filled out, and at 12:10 nine women and two men who'd been late for the men's audition trooped into the front room. Miguel taught them the routine, and three more women arrived, wet from the rain. The routine was repeated twelve times in ten minutes. At 12:20, music was added. Four more times. Then twice more. The cards were shuffled, and Mrs. Clean conferred with Miguel Gonz, who read out four names, including Lori Morgen's. Then the routine was done again. Mrs. Clean squinted. Lori Morgen looked anxious about getting to her callback for Pal Joey*. She waved at the ballet master, who said, "You have to go for your callback? That's okay. We know who you are. We'll call by six. That goes for all of you. Today at six, you'll hear from us if we're interested."*

Lori then ran to dress again for the stormy street. At ten to one, she was hurrying down the stairs.

Downtown at the same hour, there were auditions for a Russian farce called Balazaminov's Wedding *at the Theatre Off Park, at 28 East 35th Street. Two*

Photograph by David Burnett.

women and two men were sitting on a torn couch in the waiting room, which featured a green carpet, a piano, enlarged posters of old New York Times *reviews, and various signs written in Magic Marker: "Please Help! We Were Robbed Last Friday!" and "Would You Like to Be on Our Mailing List?"*

A young man was slipping inserts into programs. He turned to a tall black woman in a purple dress, purple leg warmers, and a black beret. The ad in Variety *had instructed people to "prepare 1-2 min. comic monologue from Gogol's 'Inspector General,' or other piece of same period, and be ready to sing a folk song a cappella."*

"It's your turn," the young man said to the black woman. She smiled, said "Time to do my thing," and disappeared into the theater. She returned a little more than a minute later.

"How come so fast?" the young man asked her.

" 'Cuz I did my monologue and left," she said. "That's called a minute-and-twenty-second thing."

It went that way all over town. Writers photocopied manuscripts, wrote out self-addressed envelopes, and sent them off. Artists sat in the studios of the Art Students League, smelling turpentine and linseed oil, while the rain drummed on the old copper roof. Local 802 of the musicians' union said that some of its 19,700 members were working in 121 clubs and cabarets, thirteen classical concerts, twelve Broadway shows, seven Off Broadway shows, one Off–Off Broadway show, and four private clubs. Most of the others were looking for gigs. On West 85th Street, Sylvester Stallone was directing John Travolta in Staying Alive, *and attracting crowds of libidinous teenyboppers. No movies opened that day, but at the La Mama Annex, Sam Shepard's* The Tooth of Crime *was revived, and the next day Mel Gussow, of the New York* Times, *described it as a "slashing interpretation."*

The rain kept some people from the arts. Attendance at many galleries was sparse. But 24,745 people went to the Metropolitan Museum, 351 wandered through the glories of the Frick Collection, 1,234 visited the Guggenheim, 1,140 the Whitney, and 950 the Museum of Modern Art. The twelve branches of Barnes & Noble sold 18,024 books, and B. Dalton sold 7,423.

At 3:30 p.m., Lori Morgen went to her waitressing job at the Greenhouse Cafe, in Stanhope, New Jersey. She didn't get the job in Mexico City. She never even got that phone call. And a few days later, she learned she hadn't gotten the Pal Joey *part either. But she wasn't weary: "I just know when the right job for me comes along I'll get it."*

She was one of the people who reached for the brass ring and missed but stayed on the carousel. There were others in the city who had long since grabbed it, not simply in the arts but in business and marriage and politics. They had entered the dangerous country of celebrity. They all seemed to know one another, and sometimes, during the New York day, their lives briefly intersected.

Watching John Travolta and Sly Stallone making Staying Alive *on West 85th Street.*

Photograph by David Burnett.

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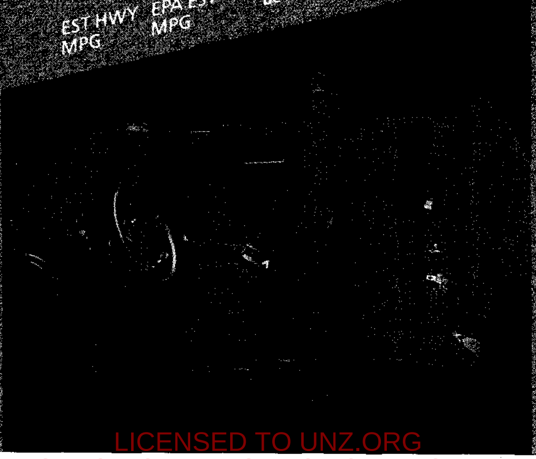

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LUNCH AT
LE CIRQUE

BY

JULIE BAUMGOLD

1:30 p.m.: The Right Rectangle.

Photographed by Harry Benson.

The situation is desperate. Not a peach leather chair, not a banquette left. And so many people he can't refuse out there. The four beige phones with their muted bells are blinking away relentlessly. Sirio Maccioni has to answer. It could be Mrs. Onassis. It could be the office of Richard Nixon. It could be Mr. Lazar or Mr. Blass or Marisa Berenson coming to him out of the rain. So Sirio Maccioni, who owns Le Cirque restaurant, picks up the phone.

"Le Cirque. Good morning. May I help you? . . . We can take you at 2:15."

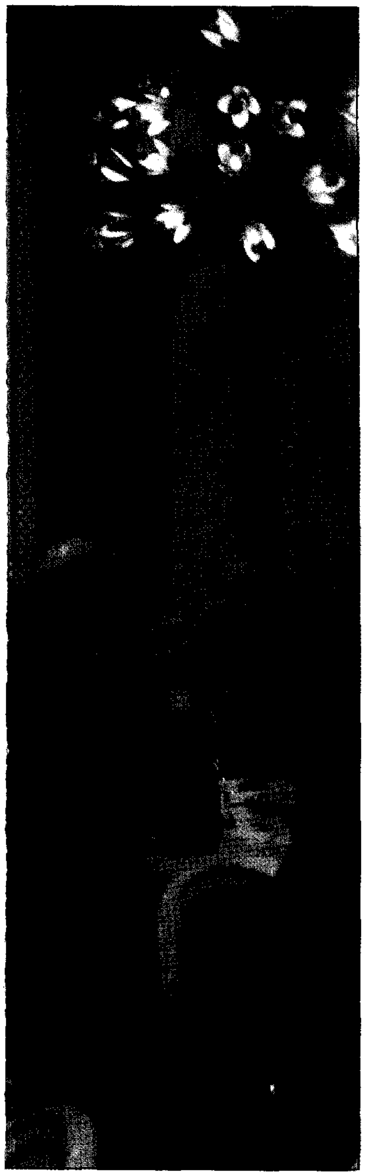
"What's the name on the reservation?"

"On the eleventh for five people?"

"Fifty-eight East 65th Street."

"Le Cirque. Good morning. Can you hold on?"

"Canyouholdon?" "Canyouholdon?" Bruno, one of the captains, takes over a phone. Two phones are draped in an open drawer. Now the chef, Alain Sailhac, takes a third. They are crossing wires over each other's heads, ducking, flipping the pages in the red leather reservation book, doing this incredible dance of the telephones to the sound of the vacuum, the rich clink of the new silver being laid, and the air conditioner chilling down to adjust for the moment the second drink hits the bloodstream. Usually, even with Bruno or Renato answering, things get so mad around eleven that Sirio tapes notes into the book: "No more reservations" or "Lunch after 2. Only lunch." "No exception or See Me." Almost every day he writes, "Very VIP yes." And Renato and Bruno know just who he means.



"I can't promise you a front table," says Sirio. "Reconfirm Warhol, Liz Smith, Malcolm Forbes, the Crespis, Elsa Martinelli, Rossellini. Get me Peter Tufo," he tells a man from his office. They are all part of this particular rich soup of long-lunch society that only the brilliant Sirio could put together at this time in this place. Sometimes all of it gets so rich, so fraught that Egi, Sirio's wife, says to him, "Couldn't you have a place where people just come to *eat?*" But there are other times, when all the drivers are huddled under the Mayfair Regent canopy, their breath making plumes, and inside in the front area Clare Boothe Luce's head is bobbing and nodding in its ethereal sable halo, when the feeling just rolls through everyone in the room at once that yes, this is the only place to be.

"Prix fixe lunch for $21.75," says Sirio. "That is our price."

Joseph Garni, the maître d', takes over one of the phones. At 11:53, the lights are dimmed to the reassuring amber that lifts off the years and tells you that here, in this place, they will take care of you.

The first person through the glass doors this March 1 is a man in a brown suit, Mr. Levine, who vanishes into the bar section. Next comes Bill Beutel's fourth wife, Adair. She sits against the back wall of the right rectangle, the sixteen front tables where Sirio's people sit. Alice Mason is shown to a table on the wall. Mrs. Mason, a realtor with a new allure as a hostess, takes out a yellow legal sheet filled with circles for the tables at her next party and works on the "placement," as she calls it. John Weitz comes in, followed by Bill Beutel. Then Roone Arledge, the head of ABC News and Sports, arrives with his wife, Ann, stops to see the Beutels and the John Mazzolas with Kitty Hart. Sirio brings them champagne and introduces his son Mario, who is eighteen today. Herb Siegel, the head of the Chris-Craft conglomerate, greets Alice Mason and goes over to Arledge, who has just called his office and found that he has to leave. It's 12:50 now, and Arianna Stassinopoulos, the writer and indisputably the girl of this year, joins Alice Mason's table. Behind her is David Mahoney, the chief executive of Norton Simon and Avis. Frank Gifford joins Herb Siegel. In comes Betsy Pickering Kasper Theodoracopoulos Kaiser and her husband, Michael, a photographer who supposedly fell in love with her when he saw a picture of her head emerging from water on the cover of *Town & Country.*

"You want to add some class to this group," says Siegel, bringing the abandoned Ann Arledge over to the power studs. "We can trust her—she's one of us," says Gifford. And, indeed, Ann Arledge, a former Miss Alabama, once proved herself a regular guy by slamming into a mugger with a cross-body block.

Earl Blackwell, who started Celebrity Service, leads in Eugenia Sheppard.

"How did you know I was going to be here?" says Arianna to Mortimer B. Zuckerman, owner of *The Atlantic* magazine and a great fortune. There is a little good-sported rue in her tone, for just a month and several loves ago Mort, the *homme fatal* of New York, and Arianna, with the blush of Florida still on their skins, were whispering to each other at the next table. Mort sits, and Arianna becomes as fascinated by him as she was by Mrs. Mason, her eyes locking onto his face, her stately tower of hair inclining forward, forward.

Barbara Walters stands chatting up the Siegel table awhile before joining Arianna, with whom she exercised but four hours ago.

By now, the whole front area of the room throbs with the particular white-hot heat of a restaurant at the moment of its success. The room is alive with nods and crisscrossings, hoverings, little shrieks of delighted discovery. Accents! Tinkly laughs. "You know . . . of course you know . . ." They do. Kisses launched into the air. Fingers wiggling, one by one, in the Le Cirque caterpillar wave. Everyone is whipping the glasses on and off, finding out who everyone else is and realizing that the front area is connected as though IV's ran under the carpet. The Beutels, who have not been at this very long, sit there, eyes pinwheeling.

Of course, today is even more charged because it is Le Cirque's ninth anniversary, and as he always does on his anniversaries, Sirio has invited most of the front area, all of whom are his regulars, to come as his guests. It's like any ordinary day at Le Cirque, but a bit more so.

The Careys.

Martin Zimet with Robert Wertheimer.

Arianna Stassinopoulos and Jerome Zipkin.

Carolina Herrera.

Van Johnson and Gloria Vanderbilt.

David Mahoney and Ann Arledge.

Alice Mason, Barbara Walters, Roy Cohn.

Herb Siegel and Pete Rozelle.

John Weitz and Pauline Trigère.

It is one o'clock now, and as usual Martin Zimet arrives. Zimet, a tidy man with a gray beard, owns French & Company, the antiques dealer, and has lunch at the same table at Le Cirque every day of the week. He has dinner here two or three times a week. He is the regular of all regulars, but no one knows him. With him are his wife, Renate, and the Robert Wertheimers, of San Francisco. Nobody knows them either, though Mr. Wertheimer is said to own as much land as anyone in the United States. No one says hello.

Sirio brings out a tiny table near the door for The Lovers. Here all the old tight eyes can stare and remember what it was to be almost young and divorced with sexual juices still rippling through the veins. Though private, The Lovers are still so fashionable that last summer they visited Sirio in Montecatini, the spa town outside Florence where he was born and where his father was concierge in the old grand hotel.

Pauline Trigère goes over to the Blackwell table and to Frank Zachary, the editor of *Town & Country,* which has just published seventeen pages of Arianna Stassinopoulos asprawl the monuments of Greece of the Gods and "Arianna's Greek God Guide."

Van Johnson joins the Blackwell table. As does Gloria Vanderbilt.

"What are you involved in now?" says Gloria to Van.

"Acrylics," says Van.

"No, I mean . . ."

"I just finished a *Fantasy Island,*" says Van.

"I did a *Love Boat* a couple of years ago," says Gloria. "It was so . . ."

Pete Rozelle, the head of the National Football League, joins the power stud–beauty queen table, which now looks as if it had been plucked in all its white-collared perfection from "21." Roy Cohn, wearing a very peach linen suit, arrives with his partner, Tom Bolan, and says hello to his old friend Barbara Walters. Cohn, like Ted Kheel, usually prefers to do his business as far as possible from the seething window wall, where every word is shared in a kind of tunnel effect, with a name mentioned at one table traveling down the row to start conversation at the next table.

"And Ethel Merman was singing 'Everything's Coming Up Roses' to me," says Van Johnson.

With each new and confirmed arrival for the rectangle, Sirio leans to kiss the air above the little extended hand; he smiles and straightens with pleasure, with the extreme honor. They pause, waiting for Joseph to say "The day has significance, since you walked in," knowing he is quite right, and in they float, boats to their rightful berths. Yes, for those Sirio "knows personally," the names on his small daily V.I.P. list, the "best people," there is never that moment after the coat is checked when they stand there, naked in their status, as he looks over their heads with a faint and wintry smile, and Joseph (who does not say "A hush fell over the room as you entered") takes them far, far across the restaurant, where they will eat a perfectly served lunch in quiet. Often never quite knowing they are on the wrong side, for even today if they look across the room into all the fortunes and labels and

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210 East 43 St., NY, NY

Elysee's Famous Monkey Bar
60 East 54th St., NY, NY

Garvins Roadside Attraction
47 Green St.
Huntington, NY

Lindy's Lounge
618 Myrtle Ave.
Brooklyn, NY

The Blue Note
131 West 3rd St., NY, NY

Frost Sea Food
193 Frost St.
Brooklyn, NY

Kay Caterers
200 Amsterdam Ave., NY, NY

Villa Parma
316 North Broadway
Hicksville, NY

Nina's Rest.
208 Wall St.
Huntington, NY

Lido Rest.
37 Victory Blvd.
Staten Island, NY

Palace Cafe
88 Monitor St.
Brooklyn, NY

Patrick Curry
260 65th St.
Brooklyn, NY

Compass Rest.
1 Trinity Place, NY, NY

Finley Rest.
2310 7th Ave., NY, NY

Ristorante Sirena
25-71 Steinway St.
Long Island City, NY

Brione's
8712 4th Ave.
Brooklyn, NY

Lavalier Restaurant
89-19 37th Ave.
Jackson Heights, NY

Giambelli Rest.
238 Madison Ave., NY, NY

Assembly Steak House
16 West 51 St., NY, NY

McAnn's Rest.
133 West 33rd St., NY, NY

Silver-Moon
Route 35
Yorktown Hgts., NY

Goldie's
107 E. Jericho Tpke
Huntington Station, NY

Dassin's
154-03 Cross Island Pkwy N.
Whitestone, NY

Wickers Rest.
206 Old Country Rd.
Hicksville, NY

India Pavilion West
156 West 56th St., NY, NY

The Merry Pedlar
339 Jericho Tpke
Floral Park, NY

Maguires Restaurant
532 W. Boston Post Rd.
Mamaroneck, NY

The Library Restaurant
541 Port Washington Blvd.
Post Washington, NY

Hemingway's
58 East 56th St., NY, NY

Viennese Coach Rest.
Jericho Tpke.
Syosset, NY

Andy's Rest.
195 Manorhaven Blvd.
Port Washington, NY

Chequit Inn
Shelter island Hts., NY

Otto's Sea Grill
271 Woodcleft Ave.
Freeport, NY

Lawson Pub
3110 Lawson Blvd.
Oceanside, NY

Pete & Jim's Restaurant
712 Smithtown Bypass
Smithtown, NY

Il Pescatore Veneto
56 West 56th St., NY, NY

Magic Touch
73-13 37th Rd.
Jackson Hghts., NY

Sheraton Centre
811 7th Ave., NY, NY

Jane Street Seafood Cafe
31 8th Ave., NY, NY

The Pen & Pencil
205 East 45th St., NY, NY

Ola's Groovy Pub
1766 Amsterdam, NY, NY

Brown Derby
9310 4th Ave.
Brooklyn, NY

Gentleman Farmer
175 West Main St.
Smithtown, NY

Talk of The Town
1155 Northern Blvd.
Manhasset, NY

De Santi's Rest.
213 East 38th St., NY, NY

Carlo's Rest.
668 Tuckahoe Rd.
Yonkers, NY

Talk of The Town
194 Flatbush Ave. Ext.
Brooklyn, NY

Golden Fountain Restaurant
Route 6 Westchester Mall
Mohegan Lake, NY

Peter's Plum Rest.
Daisy Lane Rd. #9
Carmel, NY

Robert's Italian Rest.
99 Suffolk Ave.
Central Islip, NY

Seymour Kaye's Rest.
112-01 Queens Blvd.
Forest Hills, NY

Hurlingham's Rest.
111 West 53rd St., NY, NY

Old Mill Inn
Mattituck, NY

Looney & Burke
146-18 Jamaica Ave.
Jamaica, NY

Family Tree Restaurant
476 Merrick Road
Lynbrook, NY

Aldo's Rest.
10 Reade St., NY, NY

Monte's Venetian Room
451 Carroll St.
Brooklyn, NY

Chipps Pub
150 Columbus Ave., NY, NY

Alfonso's Ristorante
7518 5th Ave., NY, NY

Goldie's Rest.
153-55 DuBois Ave.
Valley Stream, NY

Oak In Jang Korean B-B-Q
47 East 46th St., NY, NY

Blackberry Jam
66 Redington St.
Bay Shore, NY

Shore Manor
1443 Montauk Hwy.
Mastic, NY

Louise Junior
317 East 53rd St., NY, NY

Emilios
167 East 33rd St., NY, NY

Drake's Drum
1629 Second Ave., NY, NY

TerraNova Cafe
18 West 38 St., NY, NY

MaryLou's
21 West 9th St., NY, NY

Louis Beninati
97-07 Jamaica Ave.
Woodhaven, NY

Top of The Sixes
666 Fifth Ave., NY, NY

Kyle & Moran's Syosset Inn
151 Jackson
Syosset, NY

Club Michael
477½ Willis Ave.
Williston Park, NY

Rock Garden Lounge
Main St.
Pine Bush, NY

The Trianon Room
455 Madison Ave., NY, NY

Cinnamon Tree
302 Main St. & Bay Ave.
Greenport, NY

T.J. Poole's
540 Jericho Tpke.
Mineola, NY

Bruno's On The Boulevard
88-25 Astoria Blvd.
Jackson Heights, NY

Heads & Tails
5701 Junction Blvd.
Elmhurst, NY

Gasho of Japan
Route 32
Central Valley, NY

Jilly's
720 Portion Rd.
Lake Ronkonkoma, NY

Jilly's
713 Route 112
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539 West 21 St., NY, NY

Argyle Manor
111 Deer Park Ave.
Babylon Village, NY

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109 W. 46th St., NY, NY

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1469 3rd Ave., NY, NY

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23 East 22nd St., NY, NY

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988 Second Ave., NY, NY

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8 Tower St.
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757 E. Park Ave.
Long Beach, NY

Beijing Pavilion
220 East 46th St., NY, NY

Fuji Rest.
238 West 56th St., NY, NY

Abbey Pub
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Alisons
Montauk Hway
Moriches, NY

Under the Stairs
688 Columbus Ave., NY, NY

The Real McCoy
218 East 52nd St., NY, NY

The Blind Pig
4861 Merrick Rd.
Massapequa Park, NY

Hudson Bay Inn
1454 2nd Ave., NY, NY

Garvin's
19 Waverly Place, NY, NY

Oliver's
141 East 57th St., NY, NY

C'mon Inn Bar
1758 East Tremont Ave.
Bronx, NY

La Strada
134 W. 46th St., NY, NY

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Kings Hwy
Sugar Loaf, NY

Colosseo di Roma
41 Gramatan Ave.
Mt. Vernon, NY

La Petite Trattoria
203 Sunrise Hwy
Lynbrook, NY

Powell's Place
190-26 Jamaica Ave.
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Colony Lounge
338 Depot Rd.
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Spruce Hill Inn
Oscawana Lake Rd.
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149-6 Vets Hwy
Commack, NY

Holiday Inn
175-15 Rockaway Blvd.
Jamaica, NY

Carmen's Cafe
750 Barclay Ave.
Staten Island, NY

Villa Berulia
107 East 34th St., NY, NY

Woelfel's
Route # 110
Melville, NY

The China Pavilion
200 West 57th St., NY, NY

Donohue's Steak House
845 Lexington Ave., NY, NY

Lock, Stock and Barrel
35 Bardonia Rd.
Bardonia, NY

Felidia Restaurant
243 East 58th St., NY, NY

Pawnbroker Wine & Cheese Cafe
1621 Grand Ave.
Baldwin, NY

Pawnbroker Wine & Cheese Cafe
321 Main St.
Farmingdale, NY

Mohawk Rest.
120-03 Jamaica Ave.
Richmond Hill, NY

Showman's Cafe
267 West 125 St., NY, NY

Glenn's
117-10 Hillside Ave.
Richmond Hill, NY

Beethoven's
271-11 Union Turnpike
New Hyde Park, NY

Il Garofano
573 E. Main St.
Bay Shore, NY

Andy's Bar
398 Manhattan Ave.
Brooklyn, NY

Post Office Cafe
130 W. Main St.
Babylon, NY

Central Paradise
585 Central Ave.
Yonkers, NY

Bergen Point Club House
Bergen Ave.
West Babylon, NY

Shane Bar
61-16 Laurel Hill Blvd.
Woodside, NY

Donhue's
174 West 72nd St., NY, NY

The Happening
34 Union Ave.
Hempstead, NY

Hacienda Don Pancho
535 Old Country Rd.
Westbury, NY

Kitty Hawk Rest.
565 Third Ave., NY, NY

Andre Lake House
21 Montauk Highway
West Sayville, NY

Wine Cellar
Ming Dock Rd.
Fort Montgomery, NY

Zam & Chi Bar & Grill
41-04 31st Ave.
Long Island City, NY

Louie's Shore Rest.
395 Main St.
Port Washington, NY

Scotch & Soda
589 East Meadow Ave.
East Meadow, NY

The Top Club
354 West 125 St., NY, NY

King Cole Restaurant
2 East 55th St., NY, NY

Slaggard's
467 Hempstead Ave.
West Hempstead, NY

The Fife & Drum
480 Main St.
Mt. Kisco, NY

Patty's Pub
1260 Broadway, NY, NY

Melody Lanes
461-37 Street
Brooklyn, NY

Cafe Du Parc
3060 Merrick Road
Wantagh, NY

La Mascotte
7 Crooked Hill Rd.
Commack, NY

Red Baron Lounge
426 Larkfield Rd.
East Northport, NY

Old Homestead
105 South St.
Oyster Bay, NY

Auberge Suisse
153 E. 53rd St., NY, NY

Joes Pier 52
163 West 52nd St., NY, NY

The Cheese Cellar
125 East 54th St., NY, NY

Sassafras
1241 Mamaroneck Ave.
White Plains, NY

Candea's Corner
82-67 Broadway
Elmhurst, NY

Lakeside Rest.
Route 118S
Yorktown, NY

Dudley's Rest.
6 Rockledge Ave.
Ossining, NY

Dockside Rest.
2 Pelham Rd.
New Rochelle, NY

Village Green
531 Hudson St., NY, NY

Charly 5's Surf & Turf
Route 25A
Rocky Point, NY

South Gate Tavern
Highland Flats, NY. NY

Vincent DiOrios Place
100 Huguemot St.
New Rochelle, NY

Gasho of Japan
2 Saw Mill River Rd.
Hawthorne, NY

Wine Cellar
Half Way Down Mine Dock Rd.
Fort Montgomery, NY

Charlie's
350 Flatbush Ave.
Brooklyn, NY

La Detente Rest.
23-40 94th St.
East Elmhurst, NY

Villa Maria
805 Cypress Ave.
Ridgewood, NY

Potter's Pub
2045 Hempstead Tpke.
East Meadow, NY

Chibcha Restaurant
79-05 Roosevelt Ave.
Jackson Heights, NY

Ma Chaumiele French Cuisine
64 North Country Rd.
Smithtown, NY

Sunrise Detachment Marine Corps League
99 New York Ave.
Massapequa, NY

Porky's
North Rd.
Greenport, NY

Falstaff's Pub
897 Front St.
Uniondale, NY

Bottle & Basket Pub
529 Bedford Ave.
Bellmore, NY

Secret C
1538 Northern Blvd.
Manhasset, NY

Ling Ling
769 Middle Country Rd.
St. James, NY

La Grova
2799 Middle Country Rd.
Lake Grove, NY

DiVinci's Continental
416 N. Country Rd.
St. James, NY

La Fenice
242 E. 58 St., NY, NY

Old Tubby House
1401 Old Northern Blvd.
Roslyn, NY

North Landing
1574 Hillside Ave.
New Hyde Park, NY

Monte Carlo
215-52 Jamaica Ave.
Queens Village, NY

Strawberry's
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Lynbrook, NY

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Centerport, NY

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Jackson Heights, NY

Joe & Joe Rest.
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Bronx, NY

China Tiki Rest.
183-04 Horace Harding Blvd.
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150-24 Northern Blvd.
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Bezaley Restaurant
54 East 58th St., NY, NY

Chasers
353 Larkfield Rd.
E. Northport, NY

The Willow Dance Club
73-08 Northern Blvd.
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1010 Park Blvd.
Massapequa Park, NY

Rock Away Night Club
113-20 Beach Channel Drive
Rockaway Beach, NY

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Great Neck, NY

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3601 Broadway
Long Island City, NY

Hugo's Continental
1012 Jericho Tpke.
Smithtown, NY

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1085 Second Ave., NY, NY

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271-20 Union Tpke.
New Hyde Park, NY

Hauppauge Country Club
Veterans Highway
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naked running power, the only faces they will pick out are the pale white beacon that is Gloria Vanderbilt, Van Johnson, John Weitz, Barbara Walters, and, yes, revenge, Bill Beutel.

Sometimes, however, they balk a bit, saying something hopeless like "I *specifically requested* a table further in." They don't do it like Katharine Graham, who once, when a captain was showing her to the wrong table at "21"—"*This* way, Madame"—simply stood there, planted, head tilted (a dreadful mistake is being made) up, refusing to hear, refusing to move until someone who knew her ran over. "*This* way, Mrs. Graham."

"She had the June Allyson cut, the Gloria Vanderbilt cut," Van Johnson is saying.

"Oh, darling!" says Gloria.

"What's that perfume?" says Van. "Your own?"

"It's mine," says Gloria.

Ivana Trump, wife of the builder, is shown to the corner table the Arledges vacated. By now, the very best window wall of the rectangle is almost filled. Painted right onto this wall is one of Le Cirque's *singeries:* A noble lady monkey, all done up, has taken to her bed to receive her visitors, while a lackey carries in her tray. It is here, in this very bedroomy heart of the rectangle, that the women of Le Cirque sit back and receive, while Renato and Bruno and Romeo, the captains, do dances of pleasure in front of them, a flirtation of the cheeriest, least sexual kind. The women are fussed and fumed over like coddled eggs cooking away in their own porcelain pots until every once in a while their lids are unscrewed and the eggs prodded a bit. So the captains coax the dim appetites with morsels and nibbles; they raise silver cloches big enough for the Baptist's head over the specials of the day. And at just the right moment, when the conversation may be broken into, there stands Sirio. He may carry a basket of truffles big as bulls' balls, some wild grimy things flown in from remote places, the last crème brûlée. He never (except with visiting chefs) sits down. Sirio knows that he might know someone "personally" for 25 years, have sent him pasta primavera for a week in the hospital, but if one day he makes him wait five minutes he will turn on Sirio. The little client eyes shut. Barricades! Mr. Tomato Sauce! "How dare you do this to me!" and Sirio Maccioni will be right back on the other side of the line. Mr. Tomato Sauce! Sirio never wants to find himself in that position, having learned about his world from the time he was 16½ and arrived in France with his Brioni suits, speaking several languages, and was invited and accepted and they'd say "Sirio! We have to see each other" and he would say "When?" and nothing ever happened. *Niente!* As a busboy turned waiter turned headwaiter turned captain turned maître d' turned owner, he has kept the memory of each in his personality. So Sirio hovers pleasantly, never making himself too drink-in-hand important, as Perona did at El Morocco, or showing his moods, as the young Cavallero did at the Colony.

"Agnes Moorehead bought a beautiful farm there," says Van Johnson.

Elsa Martinelli, who is now also a designer, is shown to Table A. She is lunching with a shaggy young girl in black leather. This is unusual at Le Cirque, where everyone makes quite an effort. But occasionally a stray wanders in, a relative of one of the impeccables, and with perfect nonchalance mulches his way across the room and plops down. Hi, Ma!

Betsy Kaiser, whose husband is photographing her wearing Galanos through the years, raises an asparagus spear to her mouth with her long fingers.

"You like Pearl's?" Van Johnson asks Gloria Vanderbilt.

"Pearl's is *the best,*" says Gloria in the voice she uses to tell you it's a shame to call them jeans.

"If only she let you charge," says Van Johnson.

"Let her order for you," says Gloria. "My kids are stuck on the lemon chicken."

"I love hot and spicy," says Van.

"So do I," says Gloria. "But we always go to Pearl's."

Van Johnson says he takes leftover champagne home in a doggie bag. At the door, Carolina Herrera removes a $5,000 cloth coat with big fur sleeves covering the big cloth sleeves of the $3,000 suit she has designed. She and her husband are shown to the table where Richard Nixon once built a large fragile house of pink sugar cubes and discussed dreams and aspirations with Zbigniew Brzezinski. She has a cropped blond haircut like Ivana Trump's, only more severe, closer to the original, first seen above turned-up black leather collars in South Philly in the fifties. She kisses the air around Arianna's cheeks. Arianna is wearing a yellow Carolina Herrera suit with important let's-have-lunch sleeves. With Carolina is her husband, Reinaldo, known as "Reinaldito," originally to distinguish him from his father in Caracas. The Herreras (though they have recently gained a purpose in life) are one of those charming-and-amusing South American couples who give a certain tone to Le Cirque. A suggestion of low-slung cars, falling out of Club A at 3 A.M., white silk shirts open to the waist, and men with glasses perched on their heads on the terraces of the Hacienda de la Vega. Tinkly laughs! Blue moons. They give Le Cirque this relaxed lovely-to-look-at air compared with which restaurants like Le Cygne, the Four Seasons—even sometimes La Côte Basque and La Grenouille at lunch—look like hotbeds of serious purpose and tax-deductible work.

Though Sirio insists the ratio is only half women, Le Cirque has a feminine feeling at lunch, almost like a "21" for women. Ellen McCluskey designed it to be deliberately unemphatic and flattering, its peaches and browny grays made not to conflict with the clothes and to ensure calm so the tumult could proceed from without. It was built with very good sight lines so at most tables you can see everybody else in the room bouncing off the mirrors and, of course, be seen.

The women of Le Cirque have a look of their own. As Mrs. Thomas (Nan) Kempner, a Le Cirque regular, once said, "At first clothes were a façade, but as my personality evolved there was a merger." That's the spirit. The look is very deliberate, as though the whole morning had gone into this walk to the table—a comb-out by Joseph at Kenneth's, a visit to the lunch-jewelry cache, the makeup, and then into the fitted suit with the crucial puff of fabric at the shoulder (a relic of last season's evenings, when the big sleeves would crush against each other in rooms full of taffeta sighs and rustles). Occasionally, there are long fleshless creatures, their still *jeune fille* hair pulled off tawny faces by two combs, who affect secure sweaters and skirts and then put about $8,000 on each earlobe. They all seem to have endless legs with alarming zucchini calves, so that to see them from a distance in their lynx coats it seems impossible that such legs can support them. The women of a certain age wear Adolfo suits with their braid and pattern distractions a camouflage for all the errors

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that flesh is heir to. With this goes the puffy pageboy that cannot move in the wind, with two hair commas curling onto the faces, which are twenty years younger than the hands. And still, when all is perfect, sealed and set, the women of Le Cirque cannot ever resist a lingering spot check in the mirrors flanking Le Cirque's outer doors.

In comes Mercedes Kellogg, an Iranian who is married to Ambassador (he's been on missions but never had a country) Francis Kellogg. She is, as usual, dressed by Givenchy. She stops to kiss-kiss Arianna, whom she has just invited to lunch, and is shown to the table next to Ivana Trump.

"Contact lenses!" says Gloria Vanderbilt. "I got them a year ago, and it has absolutely *changed my life*."

It is now 1:25, and Jerome Zipkin arrives to join his chums the Herreras. Zipkin eats lunch at Le Cirque a few times a week, always flank to flank with one of his ladies. He sits there, his eyes half-closed, but not really, and all the Adolfo flies pass by and—*zupp!*—his long fast tongue lashes out. He loves them, but he can't help it. His throat starts to throb and *zupp!* goes the tongue. For Zipkin knows everything. The follies, the impurities of the blood, the errors of dress and haircomb. Still, the ladies are pulled to his table to perch and coo, for there is no doubt that since Mrs. Reagan Zipkin's social eminence is unequaled in long-lunch society. Besides, he's such a good sport, a consoling shoulder. He travels well, too, and is generous with his gifts to the very rich.

"*That's* why people love to come here," says Gloria Vanderbilt, not meaning Zipkin.

Mort Zuckerman, after stopping at the *Town & Country* table, goes to sit with Roy Cohn at a distant corner table. Carolina Herrera pulls down a collar so high and white, so dazzlingly clerically uncomfortable, that it achieves a pure fashion. Gloria Vanderbilt and Van Johnson are discussing shad roe.

"Oh, the duke of Windsor and Kitty Miller . . ." says Van Johnson, naming two of the regulars of the Colony restaurant, from which Le Cirque is descended in many ways. Sirio was the maître d' at the Colony, and his original partner at Le Cirque, Jean Vergnes, was the Colony chef. Joseph ran the main dining room. In fact, nine years ago, when Sirio opened Le Cirque, he was almost stampeded by the Colony dowagers waiting at the doors. It was something like what happens when the top of a cave is exposed to a shaft of light. In they flapped, pushing, and, as Sirio tells it, each one ran to a table. "This is *my* table." "This is *my* table." Mrs. D. Mrs. G. Mrs. B. They were women who lived in the Mayfair and had waited three years to get back to their chicken hash on toast. They told Joseph and Sirio just who belonged and who shouldn't be seated. They came every day, this "line of old faces. But you can't have people without teeth in your restaurant," says Sirio. It's not that he has anything against age, having been raised by his grandmother from the time he was eleven; it's just that he had to try to mix, and the ladies resented this. Finally, he had to call a sad little meeting. "This is *not* the hotel restaurant. This is Le Cirque. You must make a *reservation*." But to them it was and always would be (until death really straightened things out) the Colony redux, where you were treated nicely, as opposed to Le Pavillon, where you could never be quite sure.

Of course, even then, there were Sirio's core people: Zipkin, the Tommy Kempners, Sinatra. Maybe 200 to 400 of them. People who had followed him from the Colony to La Foret, at the Pierre, and told him gently it wasn't their kind of place but he should open on his own. On Bastille Day 1978, Sirio bought out his partner for $475,000 and thus began the sort of real Le Cirque. Pasta primavera! The Reagans! Alain Sailhac, the chef from Le Cygne. The Right Rectangle. That unity of spirit so that the whole front area would rise to applaud Nixon and some Chinese. The family. Success! Though Sirio doesn't feel it, and gets "sick in the stomach" in the mornings, what with 52 employees and 300 people coming and going every day and each has something to say, and "if you listen you want to put your head in the stove." Success, no. He can't be sure. He changes the silver, but then he wants to change the glasses and the china. And the courtship of his pets is eternal. He will not let them escape. He calls and sends flowers, special letters. Every day in his office, long lists appear: "Mrs. Y—condolences. Mr. X—Miss you. Mme. Y—thanks. Mr. Q—reminder. Mr. Z—apology." "The address is the same. . . . Business is very good. Hope to see you soon. Perhaps something had happened the last time you were in and nobody told me." Because nothing bad must come from here.

Alecko Papamarkou, an investment counselor who is all over the place socially and who earlier in the day walked down Park Avenue in his jogging suit on his way back from exercising with Arianna and Barbara Walters, joins the *Town & Country* table. At Table 26, perhaps the worst table at Le Cirque, almost invisible against the far distant wall, sits the artist Erté in the pall of total privacy.

Governor Carey and his wife, Evangeline Gouletas Carey, arrive at 1:30 and fill the last table next to Mason, and across from fellow Greek Arianna, Walters stands to greet them.

"It's a Givenchy hat," says Pauline Trigère to John Weitz. (It's a Cardin.)

"What he did for love," says another voice. But the Careys have become a kind of latter-day duke and duchess of Windsor, having found in each other what neither money nor power alone could give them. They sit isolate, inviolate, talking to a man with white-blond hair.

"*Oh God! The times we had!*" says Van Johnson.

Sirio moves Mort Zuckerman and Roy Cohn to a table in the rectangle. Throughout the lunch he has had to make these instant shifts and recalculations, the way he does when someone totally unknown walks in and introduces the princess of Norway, so that now Zipkin, who was coming with six, is only three, and Roone Arledge has left, so that the Walters table becomes the Zipkin table, and the Carey table goes to Walters. And Elsa Martinelli's original table is given to Carey, and Trump's table goes to Mrs. Kellogg, while the Arledge table goes to Mrs. Trump. Precedence always going to those who are there the most, and none of it showing on Sirio's face.

"They pushed their way into Southampton," says Zipkin.

"Who is that?" asks Pauline Trigère, looking at the woman at the next table.

"Elsa Martinelli," someone writes on a piece of paper.

"She used to work for me," says Mrs. Trigère. "I must remind her."

". . . who was married to . . ." says Reinaldo Herrera.

". . . were in a business together . . . could not afford it . . . left Palm Beach," says Zipkin.

"When he got on the wagon, everyone thought he was going to get better, but he got worse," says Herrera.

"I like D----," says Carolina Herrera as Reinaldo swivels the crested ring on his pinkie.

"You must talk to Betsy and Michael Kaiser," Herrera says to his wife, mentioning the lunch the Kaisers are giving for George Weidenfeld this Saturday, to which Arianna, Barbara, and Mercedes Kellogg were also invited. In the last few years, Weidenfeld, a most accessible title, has been unable to set foot in the Carlyle without a spate of heavy cream cards going out "In honor of Lord Weidenfeld ..." in the universal hopeful hostess hand.

"I was invited to the lunch," says Zipkin.

"I've dined at her house when she was married to her other husband," says Herrera.

"Betsy Pickering," says Pauline Trigère at the next table. "She modeled a Trigère coat in 1950. I can show you the picture.

"I dressed the old Mrs. Kaiser for ten years," she says. "She was as wide as this table, *as this table*," she says, smacking down her hand, waking up Yvon Dihe, one of her lunch companions, "and he was, too."

"Adopted son," says a voice. "One week after she died he married her nurse ... painted all the buildings pink, the catamarans, the poodles ..."

"Verdicchio," says Zipkin to Renato. He whips his half-glasses on and off whenever he wants to survey the room or check an arrival. So does Barbara Walters, almost in sync at the next table. Glasses are second to Imelda Marcos sleeves in importance at Le Cirque. They enter with dark glasses, and all through lunch they clamp them on to study the room or the menu, chewing and twirling them. Once, Vicomtesse Jacqueline de Ribes proved herself the queen of glasses at Le Cirque by wearing two pairs, not only the large shades she kept on throughout the entire lunch but also a second pair of "I'm really a serious person, darling" half-glasses perched on top of her sleek head.

"What are you going to have?" Zipkin asks the Herreras.

"Just a salad and an omelet."

And this brings up a rather heartbreaking aspect of eating lunch at Le Cirque. Le Cirque may have the best food in New York, 45 ambitious entrées on the lunch menu and five specials each day, but the fact is that the front area doesn't eat. Asparagus. Endive and radicchio, broiled fish with the sauce on the side for tiny careful dunks, roast chicken, a paillard. That's it. Back go the pommes cocottes without so much as a fork raked over the top. Alas for the tiny tarts, the bread-and-butter pudding. Sailhac (who is consoled by being one of the highest-paid chefs in the world) has resigned himself to these lunches. So out to the front rolls the *cuisine bourgeoise*, this recognizable food, but made with the most luxurious ingredients so that the threadlike string beans, the turbot, and the endive have come off the plane from France just yesterday, and the tomatoes are still dutifully inserted into the baby eggplants, and the truffles shaved, and the brown sugar sifted for the top of the crème brûlée, and all proceeds.

"When he died she married a great ..." says Zipkin, "and lived in a fabulous house ... screwed her literally and figuratively, and she got out of Greece and changed her name.... She has fabulous jewelry. . .was robbed.... I met her through Doris Duke.... It's all white carpets ... pale-silver lamé ... and the staircase is Lucite ... and they lived in Honolulu.... She runs in and stays at the Carlyle, and she calls me—'Honey, what's going on?' She used to call from the airport."

Barbara Walters says she was talking to Lesley Stahl, of CBS News, about not having enough time to spend with their daughters.

"I used to take baths with my daughter," says Barbara.

"I did that, too," says Alice Mason, who right now can look around the rectangle and see 30 people she has invited to dinner.

Two of the Fanjuls—a Catholic family from Cuba who are said to live quietly in their compound in Palm Beach—join Mercedes Kellogg. Mercedes is appreciated by the people who go to Le Cirque, because she stayed true to Claus von Bulow, much in the way Herb Siegel stayed loyal to John De Lorean.

Zipkin eats his asparagus. Barbara Walters leaves, taking Roy Cohn's car. The second tier arrives: Francine Farkas Sears and the Curtis DeWitzes, of the Palm Bay Club. The Van Johnson table stops to see Zipkin on the way out.

"... the palazzo," says Zipkin.

Norman Parkinson is the last to arrive, at 2:45. He is wearing one of his typical What-the-hell-I'm-an-artist blouses, above which rises in perfect and deliberate contradiction his British colonel's face. He did Arianna's pictures in *Town & Country* and has just recently photographed Barbara Walters.

After her session, Barbara said, "What a shame to waste this makeup and hair."

"Let's go to Le Cirque and stare," said Parkinson, which is just what they did.

When Zipkin saw her the next day, he said, "Fallen ... it's all fallen."

Arianna, who is giving a birthday party for Parkinson, stands to hug him, passing by Zipkin, who gives her rump a little push out of his fillet of sole.

"Your hair looks lovely," Zipkin says to Alice Mason, who is leaving.

"Last week she was here. She wore a band of black fox ... looked like Attila the Hun. I said, 'Your hair looks ... ' She said, 'This is a hat.' I said, 'You look as though a short circuit passed through your head.' She said, 'Your good friend Pat Buckley has the same one.' 'I always thought that was her hair,' I said," Zipkin says to the Herreras.

Soon Arianna leaves. Mort Zuckerman has waited to give her a ride. Now it is long after three, the picked-over trays of petits fours and glazed fruits in their pleated paper cups are removed. A telegram arrives for Sirio from Diana Vreeland thanking him for all the comfort and deliciousness. "I'm so sorry I'm unable to dine," writes Mrs. Vreeland.

Zipkin takes out envelopes of tickets and all sorts of papers and sets up a little office with the Herreras, giving them addresses, discussing which florist should send the flowers. Reinaldo Herrera has addressed one envelope "Her Royal Highness Princess ..."

The Zimets are leaving with Mr. Wertheimer, who says there are plenty of places like Le Cirque in San Francisco. Mercedes Kellogg and the Fanjuls go. The Careys linger on and on.

"Lunch is better when we pay for it," Zipkin says to Renato. "She's in Palm Beach. They're sick as dogs," he tells the Herreras.

"*Allons-y*," says Jerome Zipkin, rising. ■

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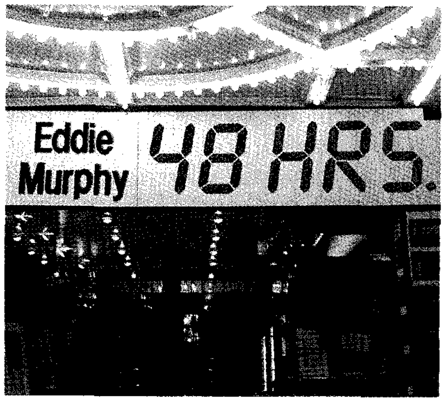
In all seasons, they drift around the city. They're alone in the public parks. They gather on street corners or squat on the stoops in the good weather. They have nothing to do. In a city that worships work, they have no jobs. In a city that rewards talent, intelligence, and skill, they don't attend school. They make up a huge segment of New York's plural society, but in crucial ways they exist on the city's margins.

The statistics say that 869,239 people were on welfare on March 1, 1983. That's the equivalent of every man, woman, and child in the combined cities of Denver and Minneapolis. On that day, 825 people applied for public assistance; 582 were accepted. Another 103,186 New Yorkers were receiving unemployment benefits, while 2,769 applied for them. The costs of this city within a city are enormous. Although the federal government pays for the unemployment benefits and picks up 40 percent of the welfare costs, the city has to spend $6.1 million a day of its own money on direct handouts for food, shelter, and clothing, and billions a year to provide health and educational services, policemen, firemen, and sanitationmen for this enormous population that's not employed and therefore does not pay taxes.

Some of the jobless were in places like Playland, a video-game arcade that stretches from Broadway to Seventh Avenue between 47th and 48th Streets. At 10:30 a.m., seventeen people moved from Super Cobra to Amidar, Robotron to Alpine Ski, Lock 'n' Chase to Jungle King, Gravitar to Bagman. Some stared at Pac-Man, oblivious to the surrounding electronic assault of gurgles, roars, beeps, blasts, chirrups, and screeches. A lone young woman played Astro Blaster. Some of them seemed certain to join the 40 percent of New York high-school students who never graduate. They played on, dropping quarters into machines, waiting for the rain.



Times Square.

There was no sense of weather and few kids at the State Unemployment Insurance Office at 650 Sixth Avenue that morning. About 40 people waited on line in the large ocher-and-white room, and another 50 sat on benches. They were well dressed, male and female, young and old, black and white, and they waited under cold blue fluorescent lights, ignoring the few jobs listed on a bulletin board: mechanics and carpenters at Kennedy airport, tax agents for the Internal Revenue Service. One woman, in her eighteenth week of unemployment, arrived at 9:35 to sign in and departed at 10:07. A tall, thin man named Donald arrived at 10 a.m. to apply for benefits, was told he should have been there at 8:45 and could come back at 1 p.m. He drifted out, telling a visitor, "Nobody know nothin' in there. You can talk to 30 people and find out nothin.' " In his ninth week without a job, he was now going to "look at the ladies" for a while and come back later to apply for benefits.

Elsewhere, some of the city's estimated 200,000 junkies had begun the daily scramble for connections, alert to opportunity and chance. Thousands of New Yorkers went about their major business—crime. It can be said of New York's career criminals that while they do not have jobs, they do have occupations. They, too, made their daily rounds, robbing, burglarizing, and assaulting other New Yorkers. Lined up against them, from midnight to midnight, were 6,620 cops; this meant that of New York's 23,731 cops, 17,111 were sick, on vacation, or had the day off. That day New Yorkers reported five homicides, 250 robberies, nineteen rapes, 460 burglaries, 248 grand-larceny auto thefts. The total: 1,625 felonies, 870 misdemeanors. The police made twelve homicide arrests, nabbed 61 people for robberies, 4 for rape, 38 for burglary, 15 for auto theft. Among those arrested were two much decorated cops, who were charged with sticking up the Bug Grocery Store, on Nostrand Avenue, in Brooklyn, while they were in uniform.

The lawlessness kept the courts busy. The biggest local story that day was the trial in State Supreme Court in Brooklyn of an eighteen-year-old named Gino Bova. He was the first of four young men from Gravesend, in Brooklyn, to go on trial for the killing of a 34-year-old black transit worker named William Turks. The police said that Turks was beaten to death after buying a bagel in a shop in the all-white neighborhood.

In Room 130 of the Criminal Courts Building at 100 Centre Street, arraignments for the day got off to a slow start. The first man arraigned was Joseph Savickas, gaunt, in his thirties, wearing an olive army jacket and faded jeans. He stared vacantly into space while being charged with "unauthorized use of a motor vehicle"—specifically, someone else's Toyota. His attorney told the judge that the man was a Vietnam veteran, but the prosecutor pointed out that he still faced charges in two other cases, for

Photograph by Alex Webb.

which he had two other attorneys. Trial was set for March 24.

Savickas was followed by Robert Johnson, in his twenties, with greasy mouse-brown hair, dirty sweatshirt, designer jeans. He was charged with "criminal mischief, possession of a weapon, and criminal menacing." On February 28, the prosecutor told the judge, Johnson had thrown a hammer through someone's windshield. Judge R. T. Andrias pointed out that Johnson's two previous offenses had taken place while he was free on bail.

"Let's see if you can get home without being arrested this time," the judge said.

Up came Mary Parker, heavy, black, "about 45" (she wasn't sure), wearing a tight black sweater, stretch pants, and brilliant red leg warmers. The charge was loitering with intent to commit prostitution. She said she'd never been arrested before. Mary Parker's case was adjourned.

That day in the grim stone Manhattan courthouse, there were 436 cases presented for arraignment, 138 guilty pleas, 192 adjournments, and 85 bench warrants issued. In the courthouse's six "all-purpose" parts, 956 cases were called from the calendar. About 560 of these were adjourned, but there were 142 guilty pleas, 103 dismissals, and 151 warrants issued. The high number of adjournments was caused in part by a familiar, sorry fact of New York life: Only three trial judges were working in the all-purpose parts.

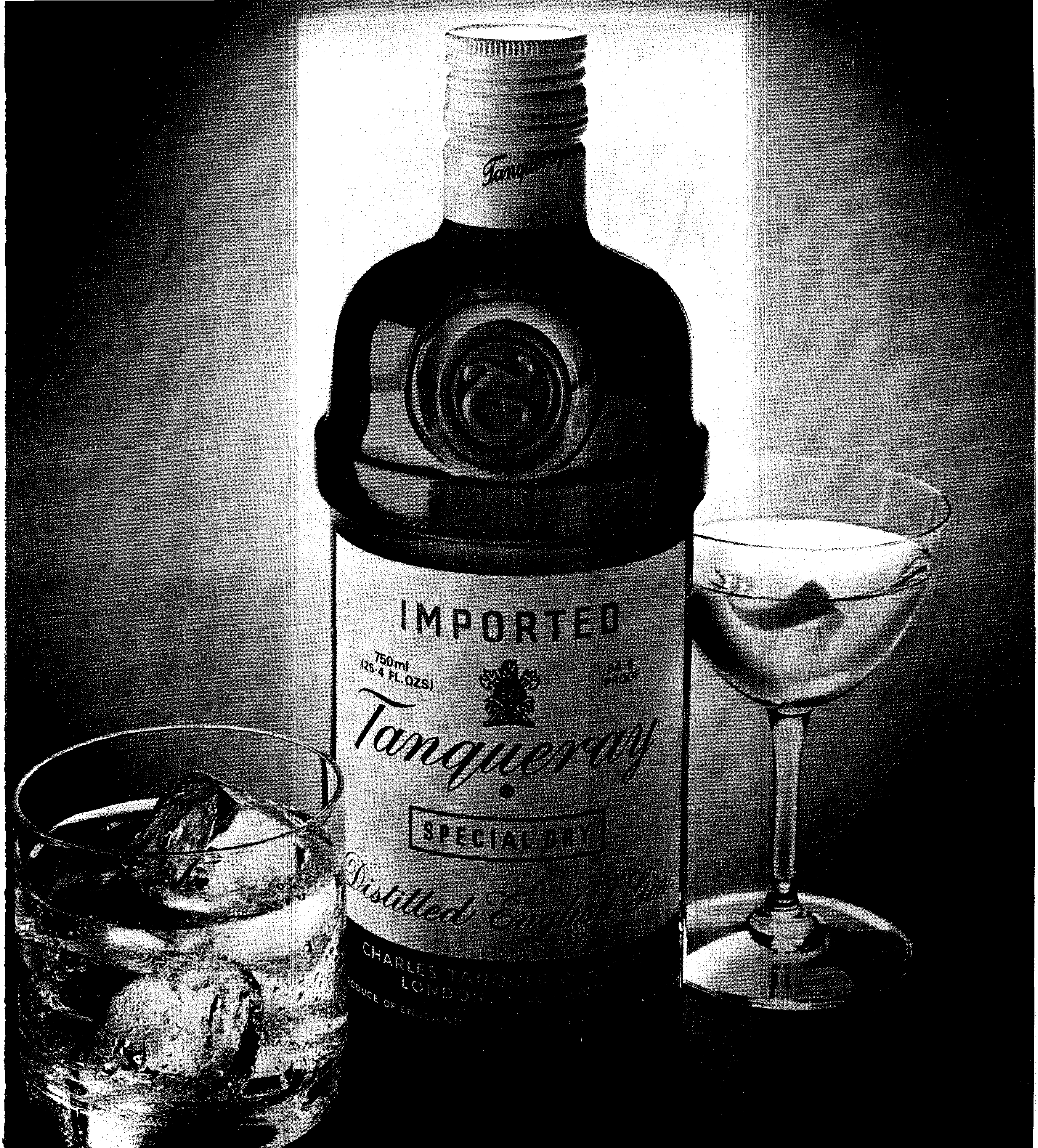
Many of those who were in court came from the city's increasingly permanent underclass. Although that day's Times *carried 1,264 ads for jobs, the vast majority of them were for skilled workers. The 1980 census showed that 38.2 percent of adult New Yorkers never finished high school, and of those who did, 30.7 percent did not continue their education. Some kids who need the most education get the least, and uneducated people, heading for the twenty-first century, were among the saddest of all New Yorkers on March 1, 1983.*

In late morning, as the rain began to fall, the police came to an apartment on Convent Avenue in west Harlem. They picked up a man named Phaon Martin. He is 65 years old. They charged that after arguing over money with his 83-year-old mother, Anna Miller, he punched and kicked her to death and then went to his own room and watched television.

Phaon Martin quickly became part of the day's unhappiest statistics. Down at Criminal Court, guards, lawyers, and defendants talked about the last episode of M*A*S*H, *the rotten weather, pleas, adjournments, and bail. The Committee on Jail Overcrowding issued a report that recommended various ways of dealing with the bursting population of the city's prisons. Among other things, it suggested that suspects be allowed to pay bail with MasterCard, Visa, or American Express. For some citizens of the city within the city, such cards were part of life in another country.*

Greenwich House senior citizens heading for a day at the slots in Atlantic City.

Photograph by Rick Smolan.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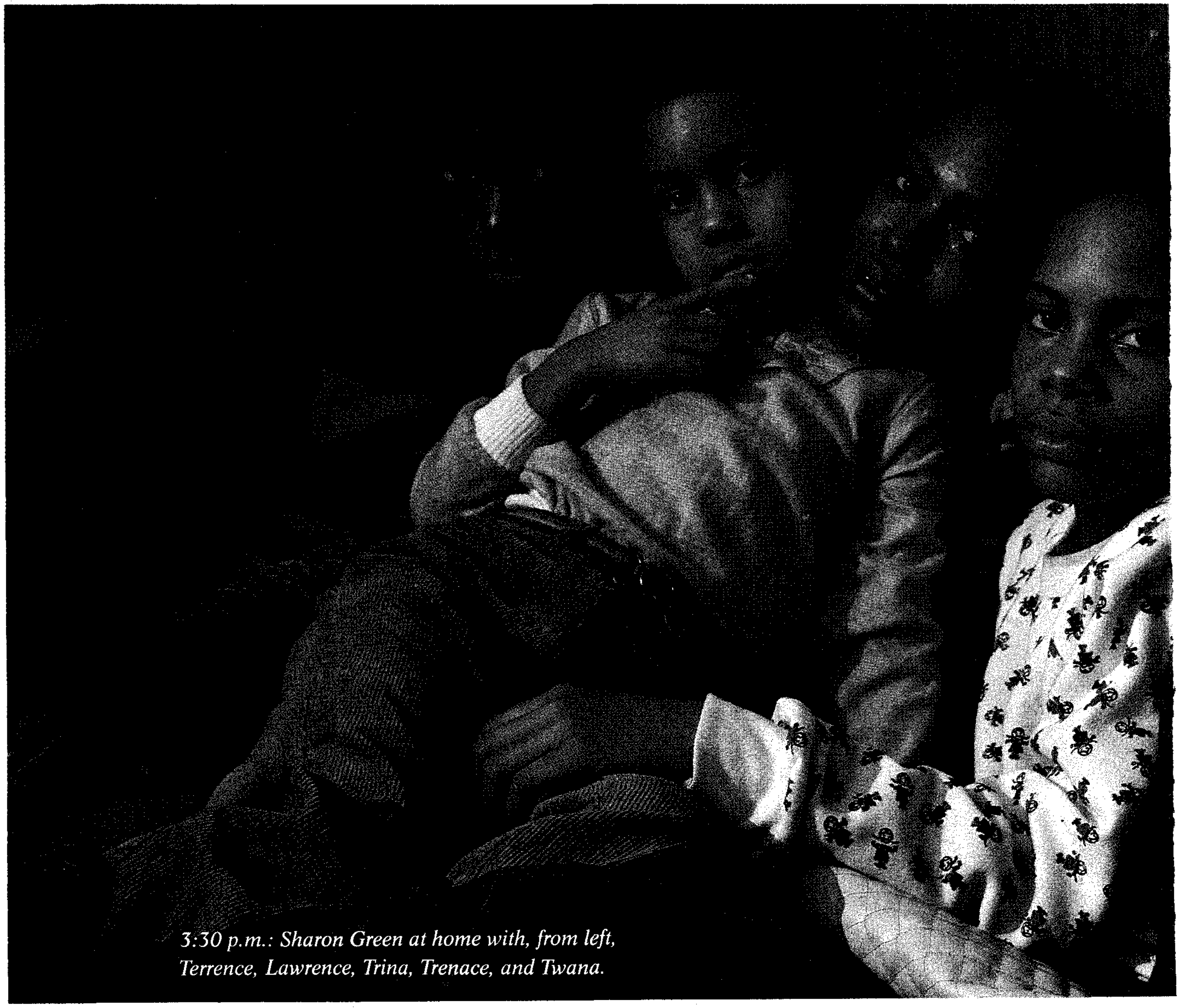


3:30 p.m.: Sharon Green at home with, from left, Terrence, Lawrence, Trina, Trenace, and Twana.

Nothing gets her grumbling faster than having to clean her living room, a chore she does every day around one o'clock, and always in the same spirit. The living room, which faces the street, is by far the most lived-in room in Sharon Green's railroad flat. Her family—five children, aged six to fifteen—watch television, play dress-up, wrestle, and eat their meals in it, and at least one of them usually ends up sleeping in here. The children's three dogs—a little silver-haired mutt named Max and two German-shepherd puppies—are usually in here, too, yipping at one another, gnawing at a sneaker, sometimes relieving themselves on the rug. Sharon has told her children a million times, she is sick of telling them, that the dogs are to be kept in the next room, where the boys' bed is, but here they are, underfoot again, as if they are dead set on driving her crazy.

"Trenace! Why don't you learn to hang up your coat? I'm sick of this! Sick of it!"

The pale-green room is small and close and has a sweet smell, like overripe fruit. The few pieces of furniture seem wedged in, barely to fit. One couch has plastic milk cartons instead of legs. This and the other, smaller sofa—really a large chair with matching end tables—are covered with swatches of old fabric to hide the spots where the stuffing pokes through. The other pieces are a straight-backed chair with a black-and-white television on it, and a wooden side table. On the side table are a television that doesn't work and photographs of the three girls, framed in a piece of pink glass that their father made.

Today it is difficult to see the room at all; in the last 24 hours, the children have buried almost everything in it under mountains of their things. When the room gets messy, as it does every day, it seems to Sharon as if her children are gleefully tormenting her, that she is never actually cleaning this room but preparing it for its inevitable ruin. The floor is covered with roller skates, a baby doll, two cans of grape soda, an empty bag of potato chips, some crushed pretzels. On the couches and end tables are coats, hats, mittens, plastic cups, an Underoos T-shirt.

"Why you all tear up your mother's house so much? And somebody get these dogs outta my way!"

Sharon Green is 31 years old. Her two eldest children, Lawrence and Terrence, fourteen and fifteen, are actually her sister Charlotte's sons, but Sharon has raised them since they were babies. She has three girls—Trenace, eleven; Twana, eight; and Trina, who is six. Sharon lived with the girls' father, Sonny, off and on for about ten years. They broke up last year, though Sonny sometimes visits his daughters.

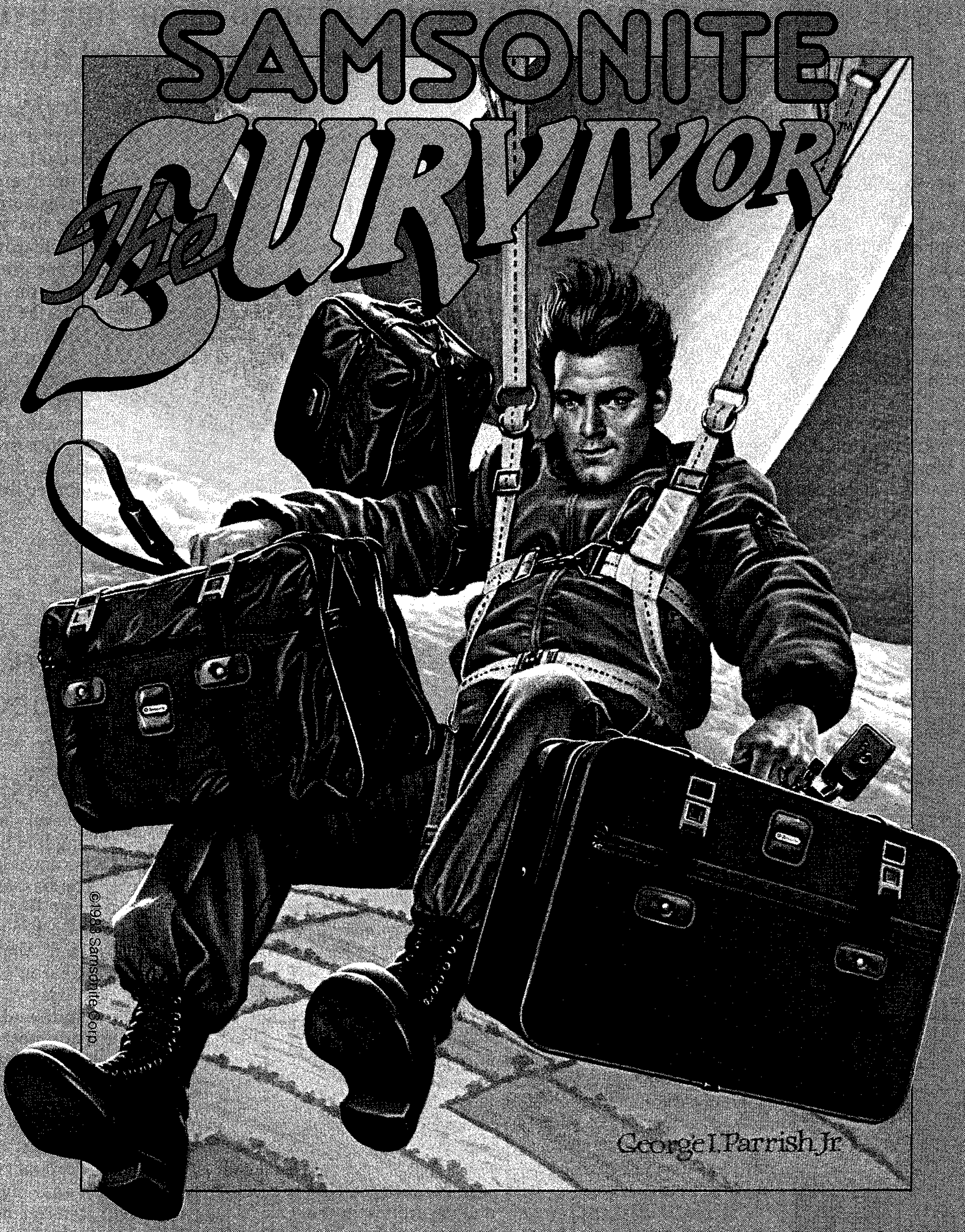
Sharon has lived in this apartment, at 128th Street between Lenox and Fifth, for about a year; before moving here she lived in a smaller apartment, two floors up, for five years. Except for one year when she lived in the Bronx, Sharon has spent her life in central Harlem. The apartment she grew up in is six blocks away. All of her girls were born in the same room in Harlem Hospital Center, seven blocks to the north. Both Sharon and Sharon's mother, a nurse at Harlem Hospital, who died at age 48 last October of a liver ailment, were also born at Harlem. Her great-grandmother and great-great-grandmothers on her mother's side were born in South Carolina, but spent much of their lives in Harlem. One great-great-grandmother used to make all of Sharon's clothes when she was little, including undershirts and panties, dresses, coats, and bonnets. Sharon's maternal grandmother lives in the Bronx, and Sharon visits her often.

Sharon has many relatives in the neighborhood, including an elderly aunt whom she visits; Sonny's mother, with whom her daughters spend every weekend; and Brenda Ashby, a distant cousin and longtime friend who grew up next door to Sharon. Brenda, 33, is known in the neighborhood as the woman with nine lives: She has, as she boasts, been stabbed, shot at, thrown out of at least one apartment window, and had a bottle smashed on her head. She has many scars all over her body to prove it. Sharon's other companion is Cynthia Holzclaw, 30, Sharon's best friend and godmother to Sharon's girls. Cynthia has two little girls of her own, Lateeka and Daveena, five and four, and lives on 114th Street with her mother-in-law, but spends most days and some nights at Sharon's. Cynthia is a willowy, languid woman who is often sick with what she calls her "spells," mostly dizziness and vomiting. She says that Sharon is her one and only friend in the world and that she doesn't know what she would do without her. Each time a spell strikes, lately about once a week, Sharon takes her to the hospital, waits with her for hours in the emergency room, brings her nighties and cigarettes if she has to stay overnight. Sharon began keeping her first date book a few weeks ago; in it she writes Cynthia and Brenda's appointments as well as her own.

After she dropped out of high school, at seventeen, and before she began living with Sonny, Sharon worked briefly at a day-care center and as a telephone operator. Aside from these jobs, she has never been employed. Like Cynthia and Brenda, Sharon is one of more than a million New Yorkers who are supported by checks from the Department of Social Services (869,239 are on the city's welfare rolls; the rest receive food-stamp allowances and/or Medicaid). About 250,000 single-parent households—the overwhelming majority of which are headed by women—receive support.

At the moment, the woman with nine lives is napping in a back bedroom. Cynthia is in another bedroom, dressing

Photographed by Robin Moyer.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Sharon's girls to go out on an errand. Sharon can hear the girls giggle and yell and run after one another, and the sound adds to her aggravation, reminds her that she has too much to do and no time to do it in. She should walk over to Sydenham Neighborhood Family Care Center to see if they have diagnosed Lawrence, who is napping on his bed. At the suggestion of the psychiatrist who runs the after-school center the children attend, Sharon has had Lawrence tested for what she suspects is a kind of sleeping sickness. He suffered a concussion when he was small and has been perpetually groggy ever since. He falls into deep sleeps a lot at home; at school, he doesn't comprehend much and has been kept back twice.

She needs to take Terrence to his new school, I.S. 10, to fill out papers and get him started there; he, too, was held back by his old school. He hated it there and was often truant, so after months of arranging I.Q. tests and securing recommendations from school personnel, Sharon has had him transferred to a school that has a special program for children with learning disabilities. Sharon is hugely pleased with the switch. Terrence, who is now watching *Family Feud,* is a solemn boy who likes to draw and is a wizard at fixing broken door hinges and lighting fixtures around the house. Sharon feels he is gifted, and she says she is determined that his talents not go to waste. She should also take the girls to their doctor, since they have been out of school for some days with a scalp condition. Finally, she wants to look for a new apartment.

Sharon realizes that another morning has slipped by. The girls, who sleep together in a double bed, woke up at seven and began playing with the dogs. The noise woke Sharon, who had spent the night on the smaller sofa, but today she dozed for a couple of hours. She didn't get much sleep last night. Charlotte arrived from the Bronx with her four-year-old daughter, Kiesha, for a visit three days ago and hasn't shown any interest in leaving. Charlotte is gloomy-looking, temperamental; she and Sharon are not close, and Sharon thinks it is long past time for Charlotte to be getting back home to her three other children and the man she has lived with for several years. She and Charlotte yelled about this for a long time last night while Sharon made dinner. At the end of the argument Charlotte put on her coat as if she were going to leave but sat down and sniffled instead. Then Charlotte, Sharon, and Brenda went out to visit friends until late; Sharon and Brenda lost Charlotte in their travels, and Sharon spent an hour in the middle of the night trying to track her down. When Charlotte finally returned, at four or five, she had to wake Sharon up to get in the front door.

Sharon was still dozing at 9 A.M., when Cynthia, who had also spent the night but had gone out for her morning container of coffee, woke Sharon by screaming her name from the street. Sharon washed her face and set off with Cynthia to find Brenda, who had also spent the night but had vanished. Sharon's children sometimes call Brenda E.T., and it is a fitting nickname. Brenda is short and gnomelike, often mumbles to herself in a fast, froggy voice, and tends to stumble into things when she drinks. Sometimes she and Sharon cuff each other or stage mock fistfights; mostly they bicker. But Sharon thinks that Brenda is a good person, and she does not feel right about starting the day without her or Cynthia. The three are together so much that people in the street call them the Three Musketeers or Three's Company.

Sharon and Cynthia walked to 134th Street, where Brenda lives, learned from Eddie the mailman that Brenda had come and gone, then walked back toward Sharon's. While they walked, they joked about a man who has a crush on Sharon. Though Sharon has many street friends who are men, she does not want to live with one again. She says that she doesn't trust men much, and that she and the children do fine by themselves. "I flirt, but I don't want it to go nowhere." Near the apartment, they spotted the man they had been talking about, and it was necessary to duck into a doorway for a while to avoid him. Then Sharon and Cynthia returned to the apartment and stood on the front steps for a few minutes, waiting for the mailman. Sharon has had checks stolen, and her box has been broken for months, so she spends part of every day waiting for her mail. Then Brenda appeared, slouched in the front seat of a livery cab. Cynthia and Sharon helped Brenda upstairs to bed. It was noon, and the children wanted lunch. Since they are usually fed breakfast and lunch at school, Sharon does not stock food for these meals. She went out again to a deli for spiced ham, American cheese, and a loaf of Wonder bread, then to a coffee shop for six hot chocolates to go.

"Buddy, buddy, buddy," she said when she returned at 12:30 to the messy apartment. "I don't know how I'm going to raise these children. They run me raggedy."

Sharon is not by nature an ill-tempered woman. Rather, she is vivacious, confident, remarkably energetic (she rarely gets to bed before 2 A.M. and then "I don't go to bed—I *falls* asleep," meaning that she literally collapses in whatever room she happens to be in), compassionate, and sociable. Walking the street with Sharon is like sashaying down a high-school corridor with the most popular girl in the senior class: "Hey, hey, Blue . . . Hi, Poo . . . Hello, Miss Mary . . . Dominic! I know what you did, and you better tell your mother about it. . . ."

Sharon may believe, as she recently told a janitor at Harlem Hospital who had struck up a conversation with her, that this is a terrible world and that the time for mourning is not at a funeral but when a baby is born, but she starts each day cheerfully and is convinced most of the time that life gets better instead of worse. When asked what she will be doing in ten years, she says firmly that she hopes it will be "something fabulous," maybe working as a secretary. She plans on her children's staying in school, getting work, and, as she says, remembering her when she is old.

She has never really been devoted to domesticity, but she keeps her house as clean as she knows how. She tries to keep the kitchen floor mopped, and the other rooms swept, and washes a stack of dishes once a day. Once a month she makes a huge grocery haul, walking many blocks to a discount meat market for $100 worth of ground meat, chicken, pork chops, and ham hocks and to another discount store for $100 worth of canned goods. But she is always behind, always short of money (she receives $362 a month in welfare payments) or time. The house gets disheveled the minute she has finished cleaning it; the food runs out before she gets next month's stamps, and she has to make do with smaller shopping trips until the next allowance; and there is never enough money for all the things that come up—cab fare if she needs to get somewhere fast, movies, Easter outfits, birthday cakes for the children, loans to Brenda.

In the last month, the nephew of a friend of Sharon's was

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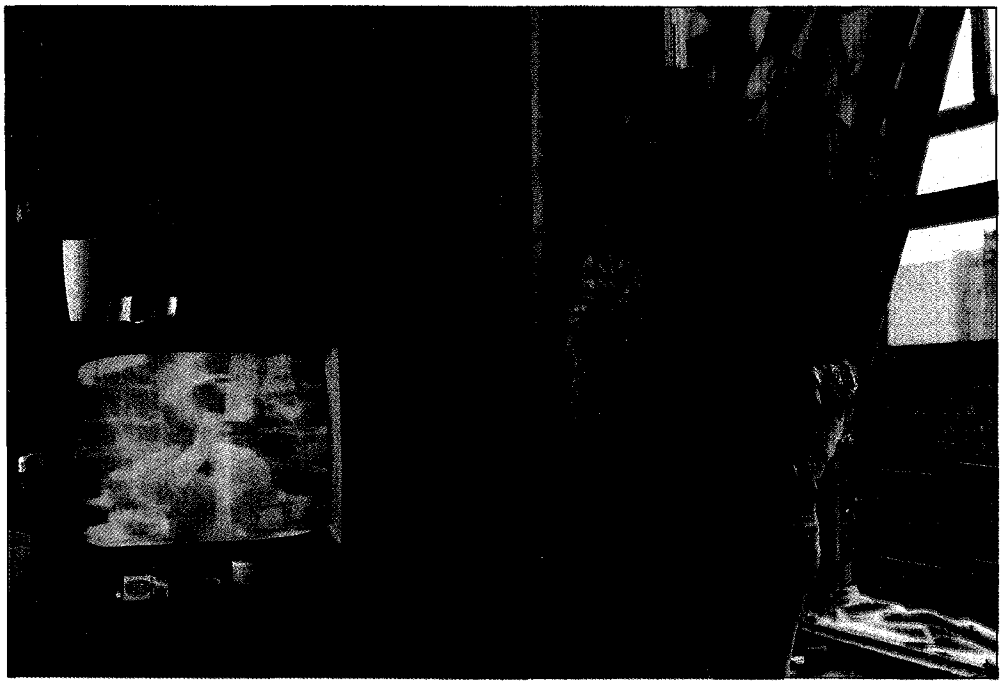


Sharon Green and her soap operas.

beaten to death, a female friend died of cirrhosis of the liver at the age of 32, and another acquaintance was shot to death. Sharon's own life is often a series of smaller crises. Cynthia swoons and has to be put to bed and brought chicken soup. The girls get sick, the boys get sick, Brenda gets sick. The bathroom ceiling springs a heavy leak, and Sharon and Cynthia and Brenda have to spend the morning at a city housing office.

There are days of comparative calm and accomplishment, when Sharon conducts whatever business she has at the welfare office, does the laundry, walks Terrence—who will not go unless his mother is with him—to his after-school tutoring at the Y.M.C.A. But even on these days Sharon rightly feels that she has left twenty things undone. In part this is because she often has more to do than one person can complete in a day, in part because it is time-consuming to be poor. Making a phone call takes Sharon twenty minutes; since she does not have a phone, she has to walk to a nearby store and use a pay phone. And contending with the various agencies is never simple.

In part it is because Sharon has not, until recently, been in the habit of writing down her appointments, and sometimes forgets a meeting or an errand. If she loses one piece of paper, identification card, or form for her four-times-a-year re-evaluation meetings with her welfare worker, she has to scramble all over Harlem—to the children's schools and doctors, to the hospital—to get copies and bring them back to the caseworker.

By half past one, Cynthia and the girls have left on their errand. The apartment is quiet and Sharon is ready for a break. She retreats to the back bedroom (Cynthia's room when she sleeps over), lights a Marlboro, turns on *All My Children,* and starts talking to the television set. "Oh, no! Greg is sick! What happened to him!" This is the only soap opera Sharon watches regularly; Cynthia and Brenda watch, too, and so do the girls if they are at home. Even Trina, the baby, has opinions about the characters. Sharon likes the flamboyant, brassy Erica the best, and says that she tickles her to death. She clucks at the villains and is girlishly alarmed at all the scandalous goings-on, shocked in a way she never is by the daily melodramas that unfold around her. She has a soft spot for a pretty teenage black couple in the program. During their love scenes, she is silent and smiles tenderly.

At two, Sharon leaves the house for Cynthia's mother-in-law's apartment. Cynthia does not like to let more than a day or two go by without seeing her two daughters, so Sharon is going to pick them up and bring them back to her house to spend the night with their mother. Brenda has just waked from her nap and looks half-asleep, wobbly on her feet, but follows Sharon out the door. "Brenda, you are just like a child," Sharon scolds as she zips up Brenda's jacket and pulls Brenda's ski cap over her ears. Brenda looks contrite and allows herself to be dressed. Sharon and Brenda take a livery cab down to Cynthia's mother-in-law's place. The apartment is in a fairly new building, with buzzers in the foyer, an elevator, clean white hallways, and modern kitchens. Sharon says, as she does each time she comes into the building or spots a similar one, that she would give her right arm, she would die, to live in a building like this.

Sharon's apartment is city-owned, and she says that when the city is your landlord you have the worst landlord in the world. Throughout the apartment, chunks of plaster and paint have come loose. (Daveena helped herself to pieces of paint three times last year and had to be rushed to the hospital.) There is a hole in the kitchen floor, so that when the downstairs neighbors burn their dinner the smell and the smoke fill the room. Few of the lighting fixtures work, and the heating is haywire—in the middle of winter it can get as hot as an August afternoon. The building looks as if it had been through a wartime raid: no front door, stairwell windows broken, graffiti on every inch of inside wall space, some apartments boarded up.

Sharon has qualified for Section 8 housing in New York City, a program by which the federal government pays a portion of the monthly rent, primarily as an incentive to get clients into better buildings (Cynthia's mother-in-law is a Section 8 tenant). Sharon waited three years to get off the waiting list, trekking downtown to the Housing Authority every Thursday to check on her status. She got her certificate in December, informing her that she had 60 days in which to find a new apartment. Sharon was surprised; she had thought the program would find her one. She has been looking for places and has received two 30-day extensions. The apartments advertised in the *Amsterdam News* and elsewhere are already taken by the time she gets to them, or, she says, the landlords don't want Section 8 tenants. Because she is depressed about it, and because she cannot seem to find the time to do it, she has not been looking so much lately.

In addition to dreaming about her new apartment, Sharon looks forward to getting a job. She has registered for job placement at Work Incentive Program (WIN), the federal job-placement program for which every welfare mother whose youngest child has reached six years of age must sign up. If WIN finds work for an applicant, a portion of her salary is initially deducted from welfare checks. Sharon was told she might find work as a home aide, caring for a sick or elderly person. She thinks it would be easy for her, since she has been caring for people all of her life.

Sharon hugs and kisses Cynthia's two pretty daughters, then dresses them in their identical outfits and takes the pair home with Brenda in a cab. Cynthia has returned with Sharon's three girls but has run out for cigarettes. Charlotte is still pacing the hall; Kiesha, Trina, and Twana are watching *Wonder Woman,* and Terrence and Trenace have fled to the video-game parlor around the corner.

Sharon remembers that Twana is supposed to take some medicine for her scalp, and spends twenty minutes in the kitchen with her, coaxing her to swallow the bad-tasting stuff. Cynthia returns, kisses her girls, and settles into the living room with Charlotte. While Kiesha and Trina roller-skate around them, the two women talk about the fickleness of men. Sharon sneezes, which reminds her that she thinks she has the flu again, which reminds her that she is supposed to go to the hospital to pick up the children's immunization cards to present to her caseworker. It is 4:30, and the clinic closes at 5. As she is throwing on her coat, four of the little girls decide that they want to go, too. By the time she has dressed Lateeka, Daveena, Trina, and Twana and gotten down to the street, it is ten to five. Sharon decides to go to the hospital tomorrow, and gives in to the girls' pleas to be taken to the store for treats.

"Twana! Don't you be running into the street and getting hit by no car!" she calls after her daughter.

At the store, the children spend five minutes changing their minds about which cupcakes and candies they want. On the way home, she asks them what they want for dinner, promises all of them they can have their choice of sloppy joes or chicken, potatoes or rice. Then, shooting a look at Twana and Trina, she says loudly, "I should just feed them what I make, but I don't, and that's why my children are spoiled *rotten.*

"Don't you all be messing up that back room or cutting up no paper to make no play moneys!" she calls after the girls as they trot up the stairs to the apartment.

In the dusky drizzle, Sharon walks several blocks up Fifth Avenue to a market—it is out of the way, but the chopped meat is good there—where she buys $3 worth of hamburger, a loaf of Wonder bread, a pound of margarine, and two onions, and learns from the butcher that a young man he worked with was shot to death a few days ago.

Sharon is sympathetic but unruffled. "He was good people," she says.

"I never heard of so many killings before I moved to 128th Street," she says as she walks briskly back home. The neighborhood she grew up in, she says, was peaceful, friendly. In most respects, Sharon is not a sentimental person. But she is acutely nostalgic for her childhood, and talks about it often with a kind of dreamy fondness. In her picture of the past it is always warm and sunny, and she and Charlotte and Brenda are eating ices on their way to the movies, or playing Steal the Bacon or Rinlingcocola in the street, or throwing water balloons at the boys from rooftops.

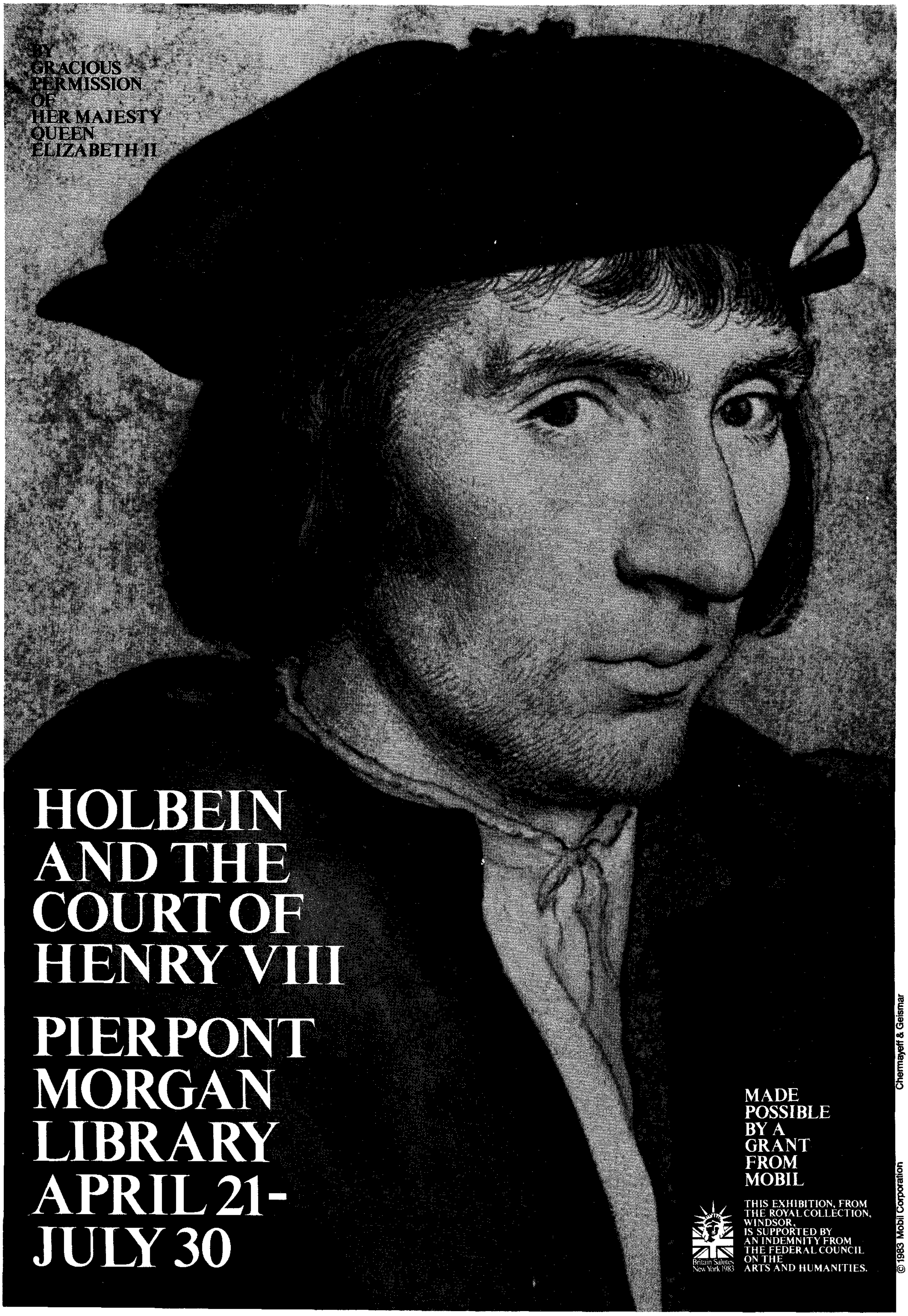
Sharon misses her stepfather, who died a few months ago. She says he was good to her when she was growing up; he gave her and Charlotte an allowance every week, and on Saturdays he let them ride up and down in the elevators at Harlem Hospital, where he worked as an elevator operator. But it is her mother whom Sharon misses most. Sharon says her mother looked out for everybody and never beat her daughters unless they deserved it, and then only with a plastic baseball bat. Whenever Sharon is feeling overwhelmed, she says she misses her mother, as if to say, "She would know how to handle this," but she does not like to talk about her for too long, because it makes her feel like crying.

Sharon arrives home to find that the children have overturned the living room again ("I be so tired! It's a damn shame!"). *WKRP in Cincinnati* blares from two TV sets, Twana has to be slapped on the arm for hitting one of the other girls, and Brenda has to be sent out for the two cans of spinach Sharon has forgotten to buy. But Sharon manages to get dinner cooked anyway while Charlotte keeps her company. When the meal is ready, the boys are out riding their bikes, but Sharon gives the girls supper. Some eat on their laps in the living room, others eat in the bedroom where they sleep, using the dresser top as a table. Sharon stands in the hot kitchen, her face beaded with sweat, and drinks a Colt 45. She usually eats after she has given the children their food; tonight she isn't hungry.

A little before 8 P.M. Sharon decides to go out. When she was with Sonny, she usually stayed indoors at night because he liked it that way, and she relishes her new freedom. Spending the entire evening in the apartment makes her restive, so she usually heads outside after dinner. If she doesn't visit friends, she walks, as she does now, to the pool hall around the corner on Lenox Avenue. Charlotte comes, too; Brenda and Cynthia have friends visiting them, so they stay home. On the street, Lawrence and Terrence race up to Sharon on their bikes and ask for money for video games. Sharon gives each of them 50 cents.

The pool hall is a small, smoky room, with just enough space for two tables and a jukebox. Five or six men are playing. They are much better at the game than Sharon, so tonight she just sips her beer and listens to Marvin Gaye's buttery voice sing "Sexual Healing" on the jukebox. "Sexual Healing" is Sharon's favorite song, her anthem; she dances to it wherever she hears it, in the Laundromat, on the street, in the supermarket. She dances now, with her eyes closed, singing all the words. She plays the song two more times, ignoring a grizzled man who tries to dance with her. Even Charlotte seems soothed by the music and by watching Sharon dance.

Soon it is time to leave. Sharon tells Charlotte that she is going to put her and Kiesha in a cab and send them home. On the street, Sharon sees that Charlotte hasn't buttoned her coat all the way up and does it for her. Charlotte says she isn't cold, but she lets Sharon do all the buttons.



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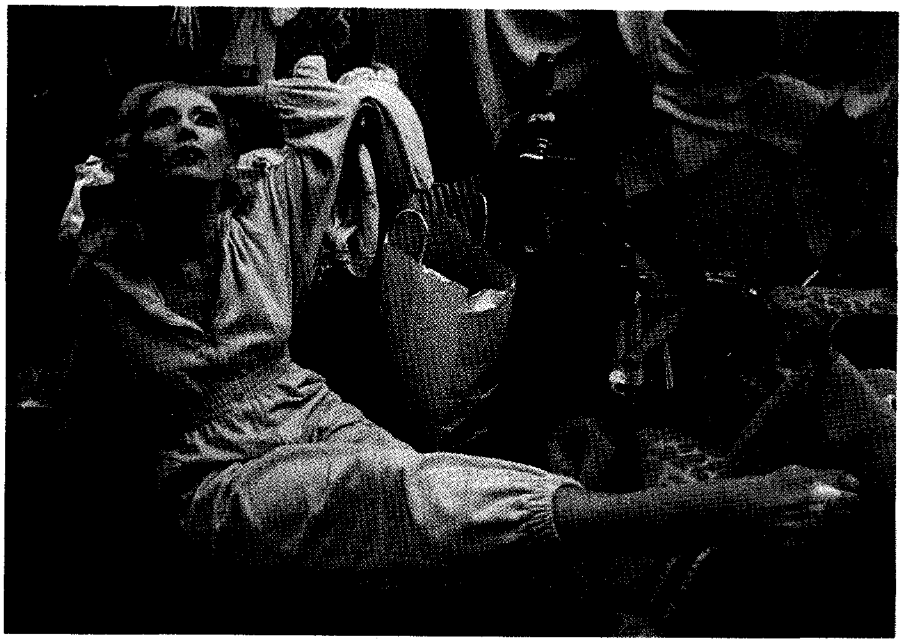
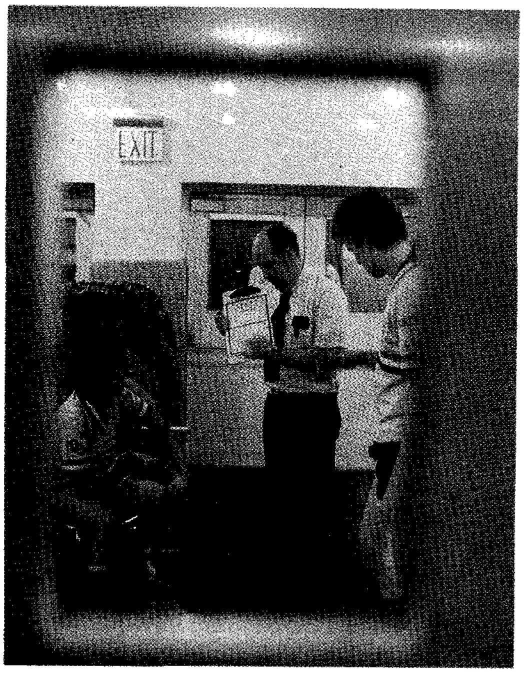
'The only credentials the city asked was the boldness to dream. For those who did, it unlocked its gates and its treasures, not caring who they were or where they came from.'

—MOSS HART



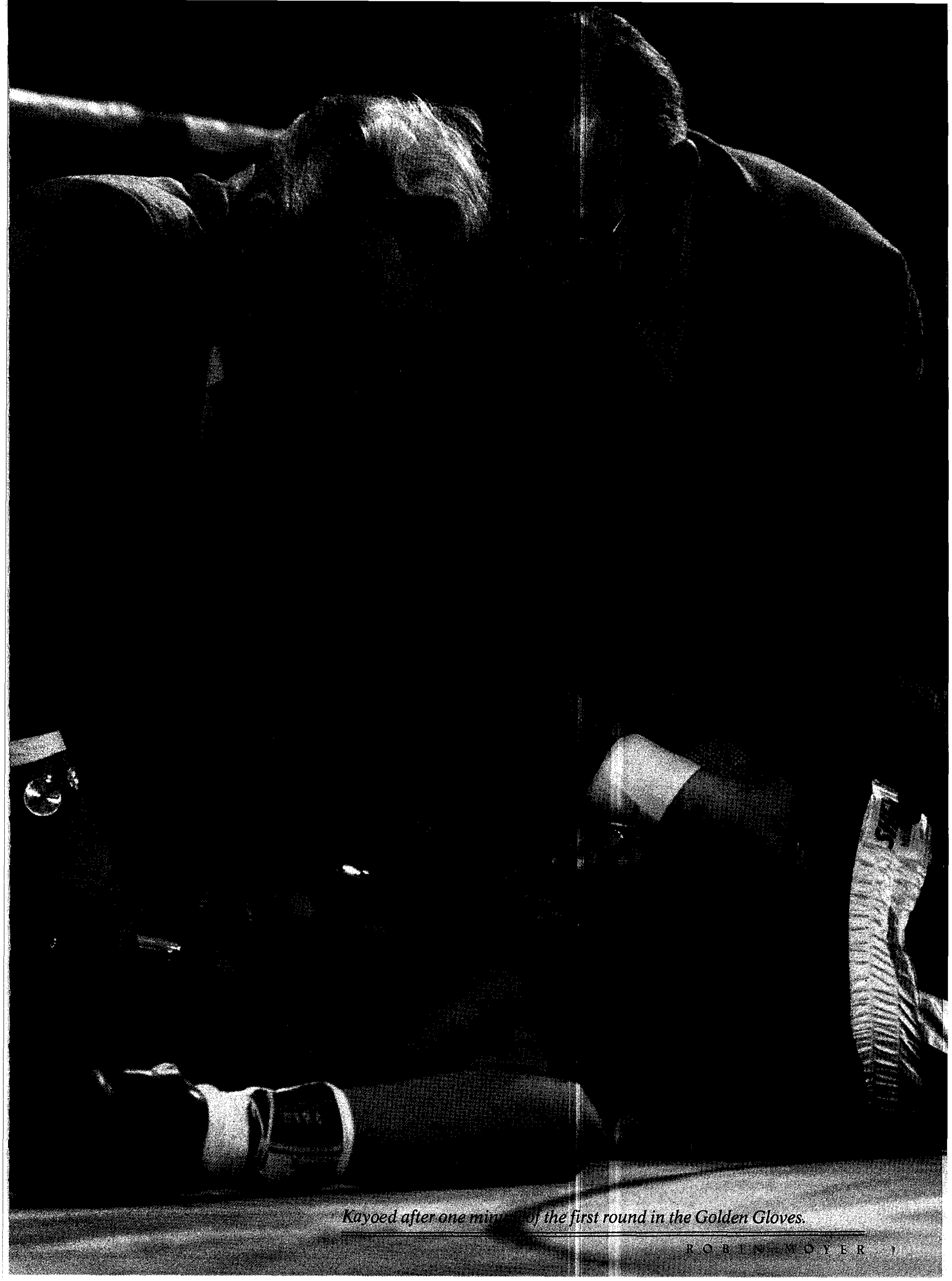
Natalia Makarova in her dressing room before a preview of On Your Toes.

HARRY BENSON



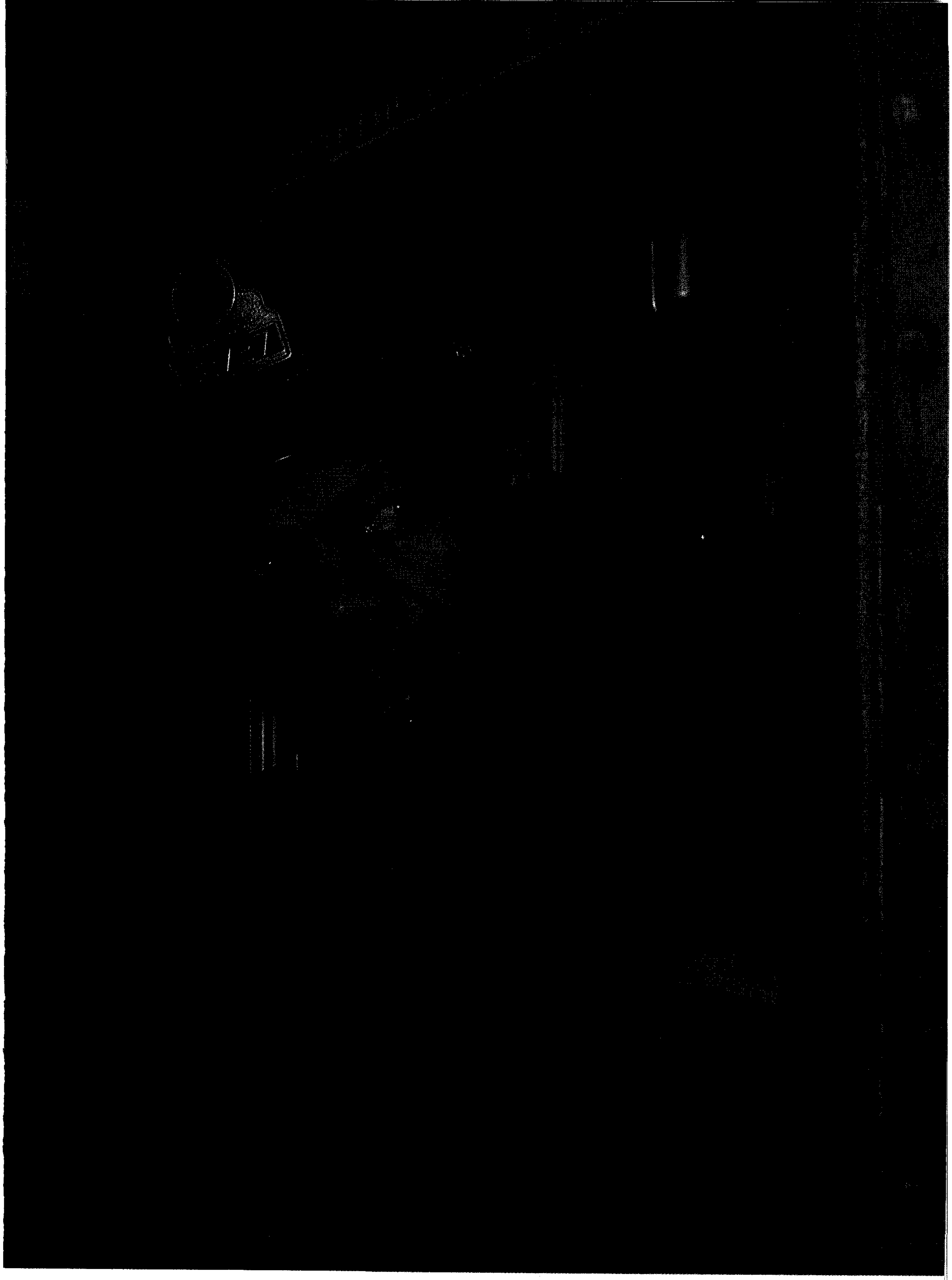
A locker-room pep talk during the Catholic high schools' basketball playoffs at Bishop Ford High School, in Brooklyn. Xavierian, of Brooklyn, beat Fordham Prep, 51–44.

KEN REGAN



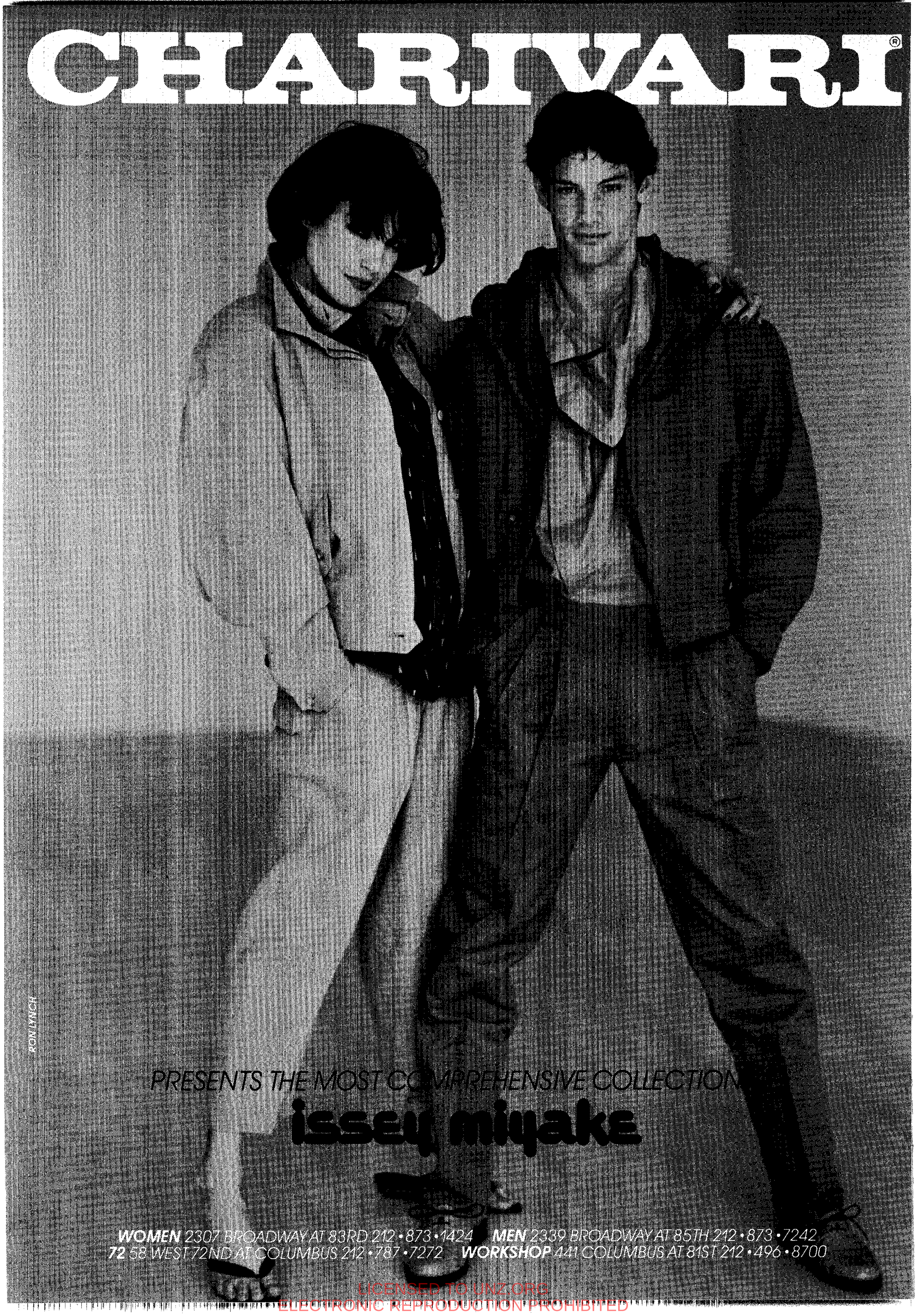
Kayoed after one minute of the first round in the Golden Gloves.

ROBIN MOYER



The I.R.T. at Grand Central.

CHUCK FISHMAN



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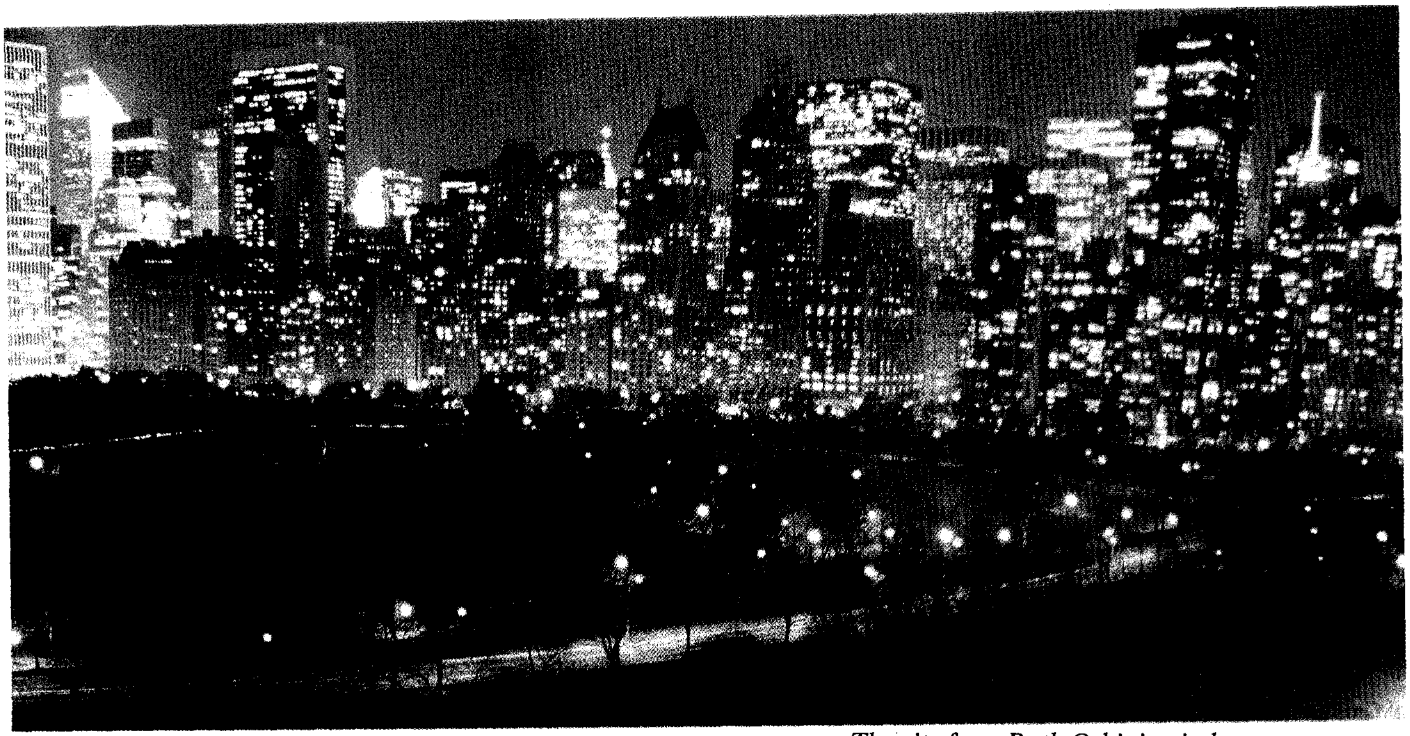


The city from Ruth Orkin's window.

RUTH ORKIN

Rainy night.

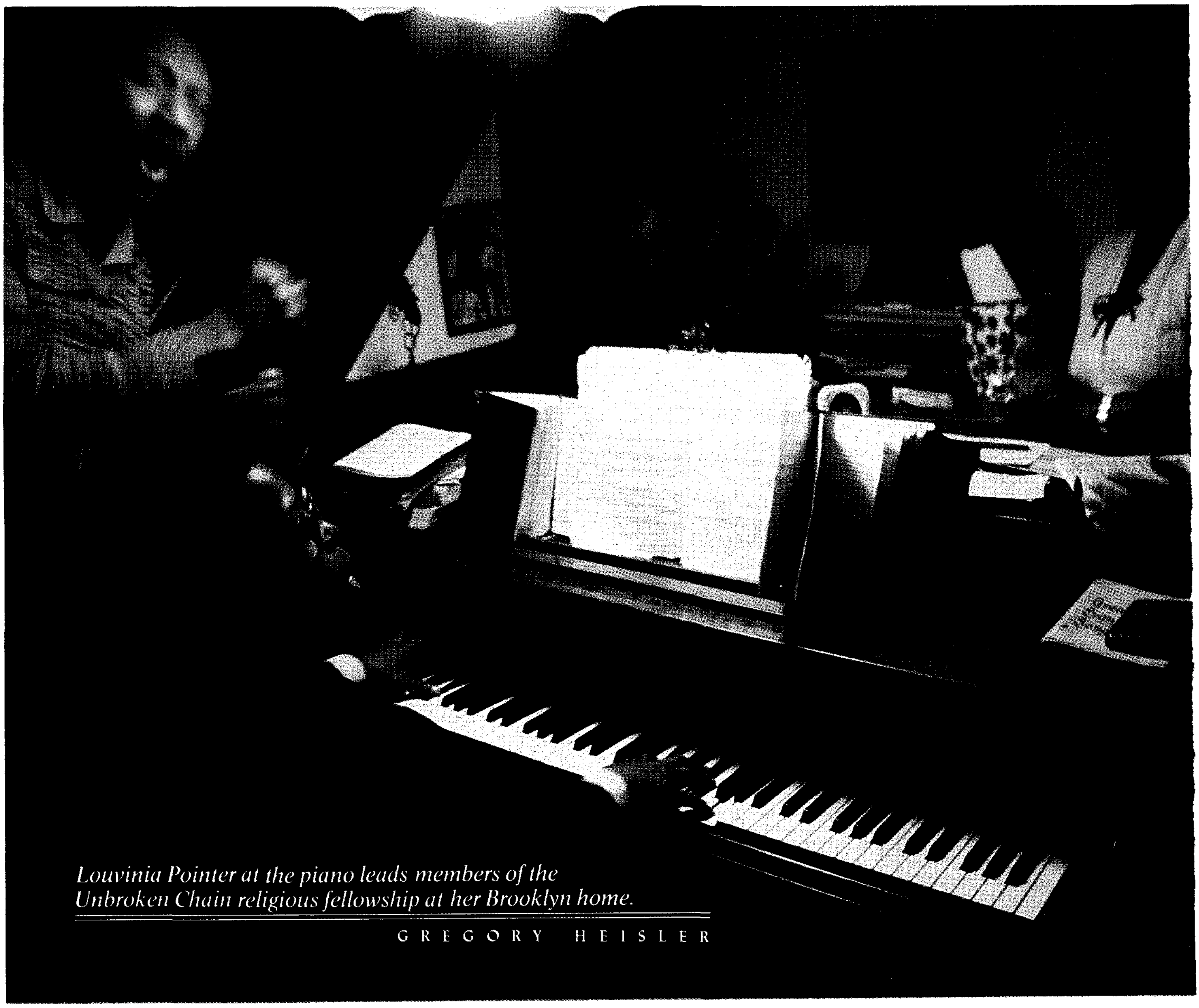
CO RENTMEESTER

Sweet dreams.

HARRY BENSON

Brooke Astor (center) at the Parks Council dinner for her.

RICK SMOLAN



Louvinia Pointer at the piano leads members of the Unbroken Chain religious fellowship at her Brooklyn home.

GREGORY HEISLER

The 1982 New York City Marathon, co-sponsored by Manufacturers Hanover

The marketplace only accepts achievement.

Manufacturers Hanover succeeds.

Consistency, quality, loyalty.

Three qualities that clearly show themselves in Alberto Salazar's victory in the 1982 New York Marathon.

Consistency of winning, not once, or twice, but three consecutive times. Winning in spite of increasingly strong competition each year.

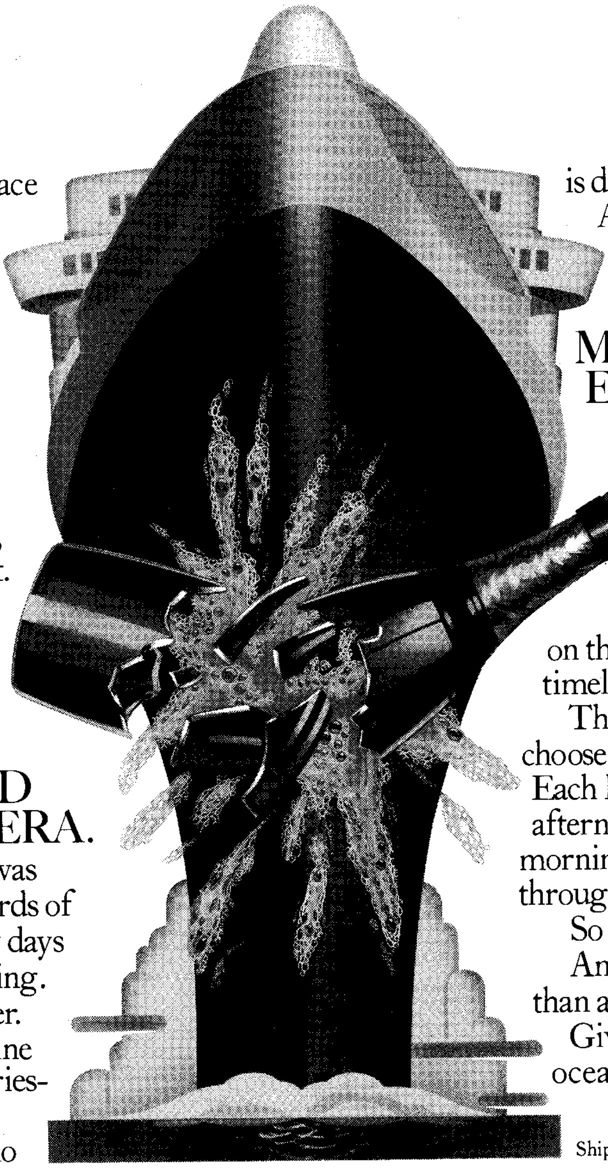
Quality of performance to break away from the pack and be one of the best.

Loyalty of spirit to commit to endless training and mental preparation.

These same core values, witnessed by millions of our neighbors as they experienced this extraordinary event, have enabled Manufacturers Hanover to emerge as a $64 billion diversified financial services organization, worldwide.
To compete demands daily acceptance of the challenges in the marketplace. And rising to accept those challenges.
Consider the source.

MANUFACTURERS HANOVER
The financial source.Worldwide.

Surprise her with an Ocean Liner.™



Imagine the look on her face when you take her out for a night of elegant dining.

Then to a disco.

A cabaret.

A hit movie.

And a casino.

For as little as $140 per person double occupancy (plus port charges), you can take her to all of these places, all in one unforgettable night. On the newest Ocean Liner in the world.

Holland America's Nieuw Amsterdam.

SAIL OUT OF NEW YORK AND INTO ANOTHER ERA.

The Nieuw Amsterdam was built to meet the lofty standards of another time—the legendary days of elegant transatlantic cruising.

She's a grand Ocean Liner. Richly appointed with genuine museum antiques and centuries-old works of art.

And staffed by a crew who is dedicated to Holland America's 111-year tradition of Dutch hospitality.

THE MOST ROMANTIC EVENING YOU'LL EVER SPEND.

A night on board a true Ocean Liner is a night unlike any other.

Where even a simple stroll on the moonlit deck becomes a timeless and treasured memory.

There are only four sailings to choose from—May 23 through 26. Each leaving New York in late afternoon and returning the next morning. And you must book through a travel agent.

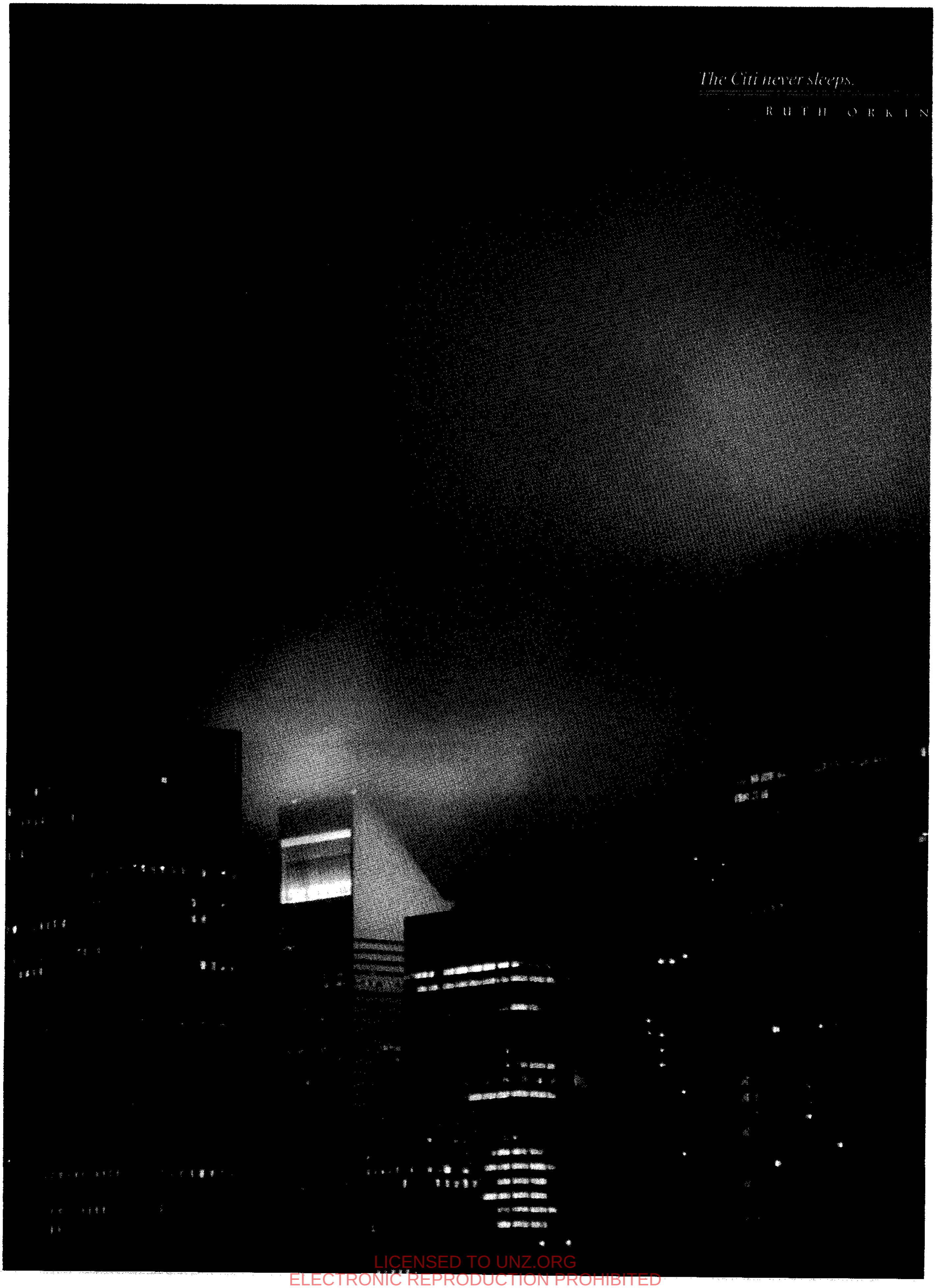
So call today.

And give her something more than a night on the town.

Give her a night on the ocean.

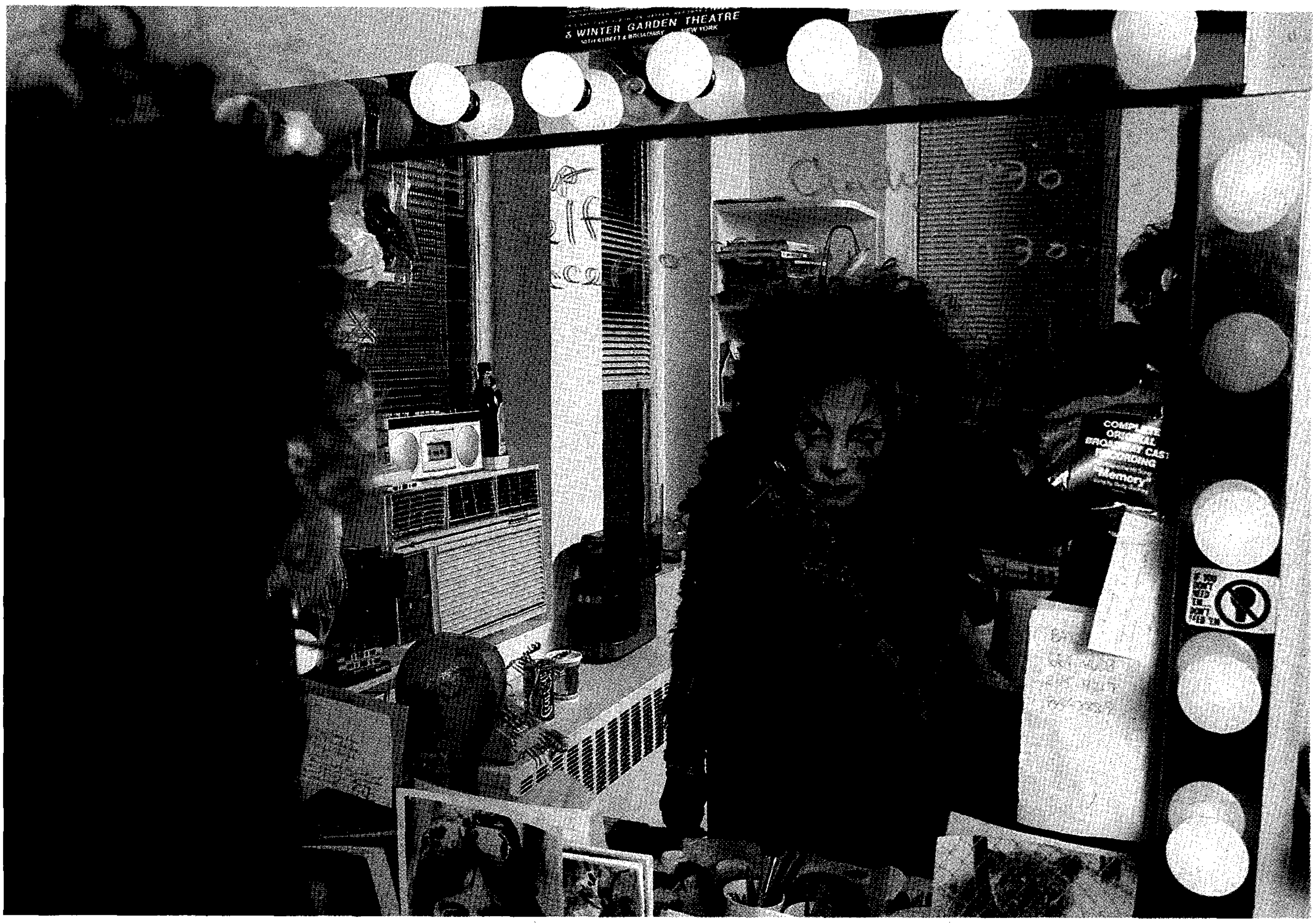
Ship's Registry: Netherlands Antilles.

Holland America One-Night Cruises



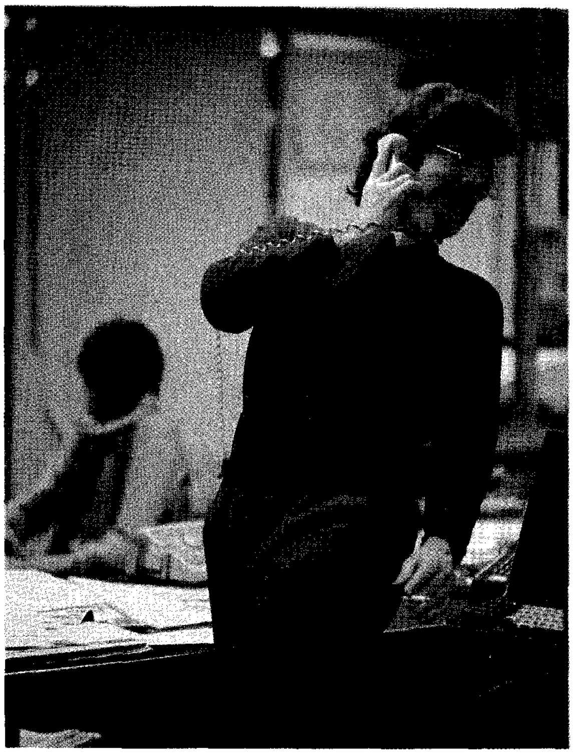
The Citi never sleeps.

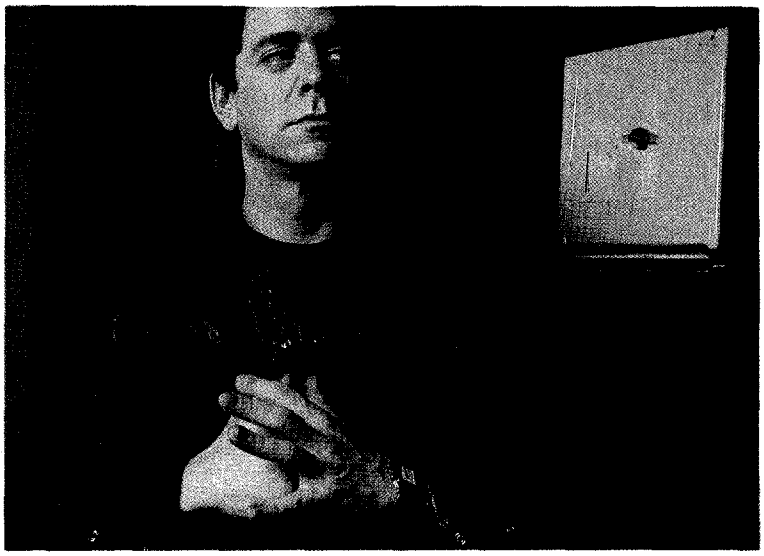
RUTH ORKIN


WINTER GARDEN THEATRE
COMPLETE ORIGINAL BROADWAY CAST RECORDING
Memory

Betty Buckley getting ready to go on in Cats.

HARRY BENSON



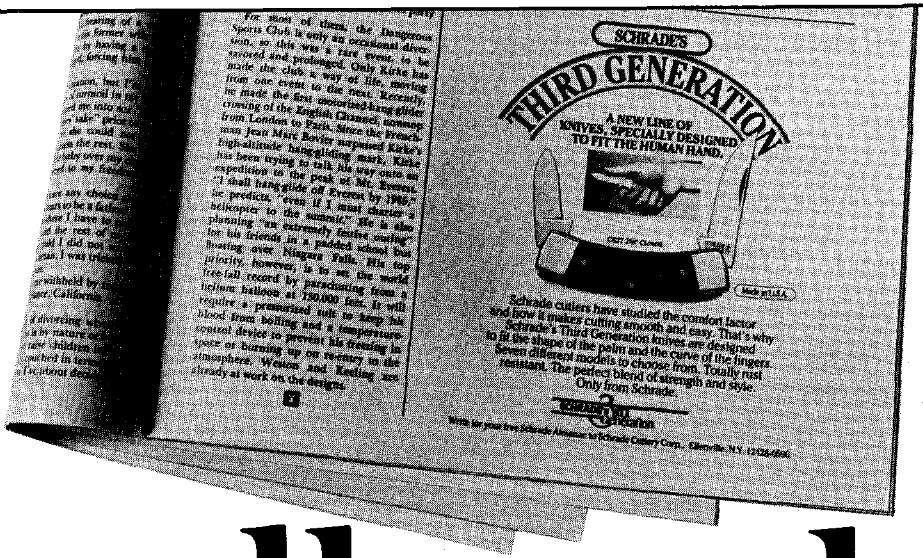


Metropolitan editor Steve Dunleavy on deadline at the Post.

DAVID BURNETT

Lou Reed backstage at the Bottom Line.

CHUCK FISHMAN



For most of them, the Dangerous Sports Club is only an occasional diversion, so this was a rare event, to be savored and prolonged. Only Kirke has made the club a way of life, moving from one event to the next. Recently, he made the first motorized-hang-glider crossing of the English Channel, nonstop from London to Paris. Since the Frenchman Jean Marc Bovier surpassed Kirke's high-altitude hanggliding mark, Kirke has been trying to talk his way onto an expedition to the peak of Mt. Everest. "I shall hang-glide off Everest by 1985," he predicts, "even if I must charter a helicopter to the summit." He is also planning "an extremely festive outing" for his friends in a padded school bus floating over Niagara Falls. His top priority, however, is to set the world free-fall record by parachuting from a helium balloon at 130,000 feet. It will require a pressurized suit to keep his blood from boiling and a temperature-control device to prevent his freezing in space or burning up on re-entry to the atmosphere. Weston and Keeling are already at work on the designs.

SCHRADE'S

THIRD GENERATION

A NEW LINE OF KNIVES, SPECIALLY DESIGNED TO FIT THE HUMAN HAND.

Made in U.S.A.

Schrade cutlers have studied the comfort factor and how it makes cutting smooth and easy. That's why Schrade's Third Generation knives are designed to fit the shape of the palm and the curve of the fingers. Seven different models to choose from. Totally rust resistant. The perfect blend of strength and style. Only from Schrade.

Write for your free Schrade Almanac to Schrade Cutlery Corp., Ellenville, N.Y. 12428-0590.

Small wonders.

The Schrade Cutlery Corp. has been making fine knives since 1904. Their Old Timer® and Uncle Henry® lines are long-time favorites of outdoorsmen from the Pacific Cascades to the Florida Everglades.

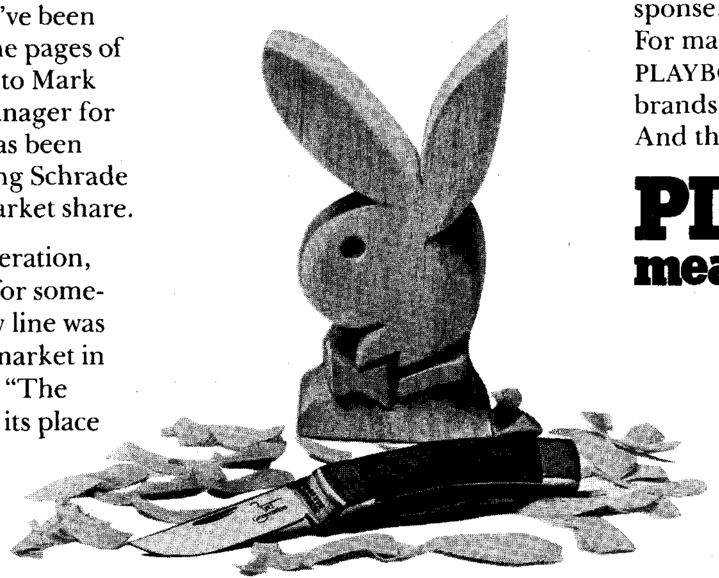
For generations of American men, Schrade's high quality is a given. And last summer, these men were given something else. That's when Schrade introduced the Third Generation—a line of seven small pocketknives specially designed to fit the shape of the palm and the curve of the fingers. It's the first all-new line from Schrade in decades.

Big plans.

Where did Schrade go to spread the news? Where they've been going for years—to the pages of PLAYBOY. According to Mark Gardiner, product manager for Schrade, PLAYBOY has been instrumental in helping Schrade maintain its strong market share.

But for its Third Generation, Schrade was looking for something more. "Our new line was designed with a new market in mind," says Gardiner. "The pocket-knife is taking its place along with watches, wallets and pocket calculators as a valuable accessory to everyday life. With its careful attention to comfort, convenience and high styling, the Third Generation line should hasten that trend."

Schrade is one of the largest advertisers in the outdoor and hardware fields. And they invest more of their ad dollars in PLAYBOY than in any other publication. "PLAYBOY has always been an important part of our media schedule," comments Gardiner. "But when the goal is market expansion, PLAYBOY's role becomes crucial. In fact," he says, "we design our ads specifically to appear in PLAYBOY."



Tall orders.

Over the years, the one-third-page ads from Schrade have become a familiar sight to PLAYBOY's audience of nearly 13 million men. Have these men, in turn, become familiar to Schrade?

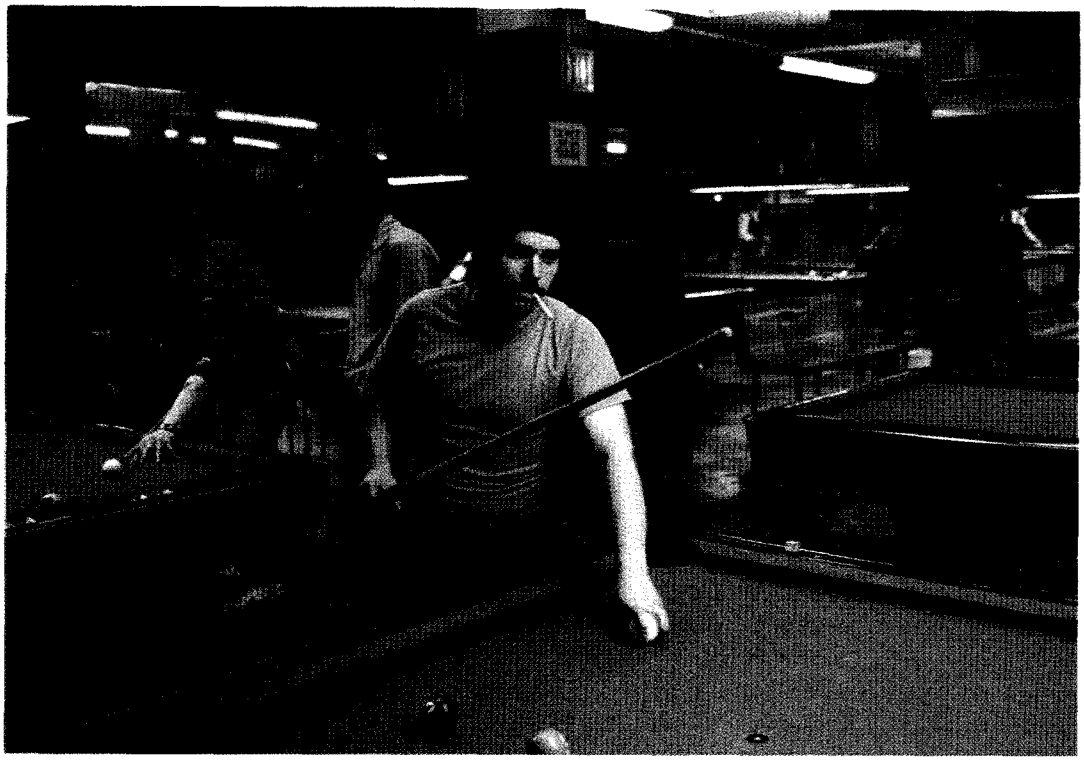
Mark Gardiner tells the story. "Let's put it this way: My secretaries moan and groan when we run a new ad in PLAYBOY. We get thousands of responses when the ads break. We used to tabulate the replies, but we spent so much time at it that we don't bother anymore."

Feel like bombarding your secretaries with consumer response? Advertise in PLAYBOY. For marketers of every size, PLAYBOY is the key to building brands. To expanding markets. And that's no small wonder.

PLAYBOY
means business.

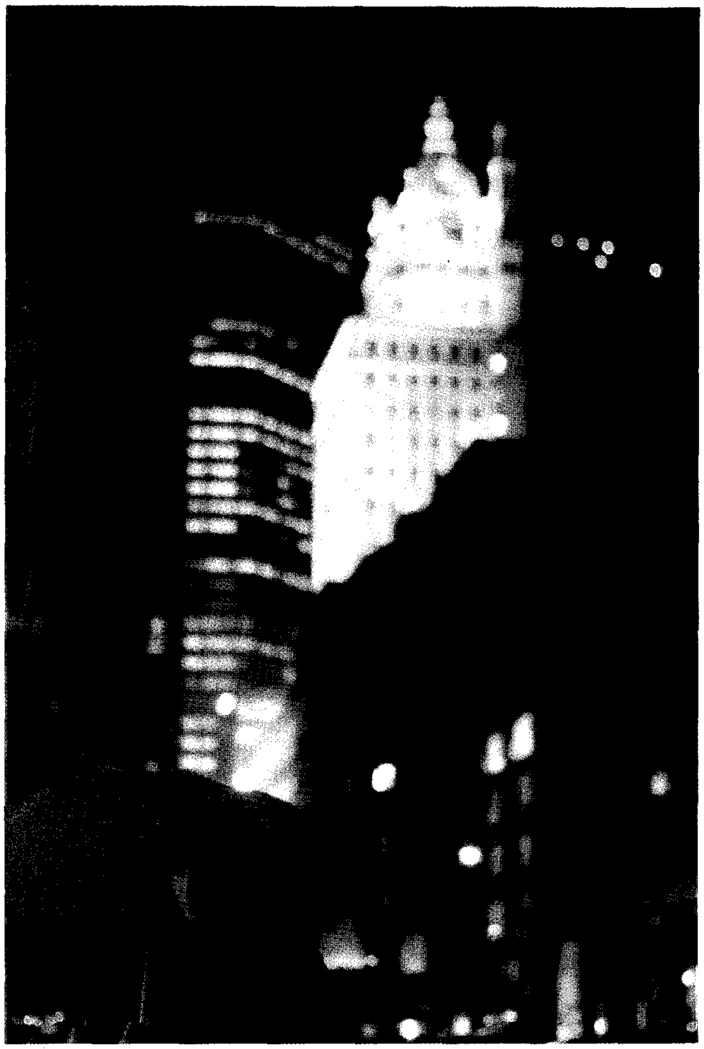
FIND OUT MORE ABOUT THE THIRD GENERATION—AND SCHRADE'S OTHER FINE CUTLERY. AND HELP DRIVE A SCHRADE SECRETARY CRAZY. WRITE FOR YOUR FREE SCHRADE ALMANAC TO: SCHRADE CUTLERY CORP., DEPT. P, ELLENVILLE, N.Y. 12428-0590.

Source: MRI, Fall 1982—updated. © 1983 by Playboy.



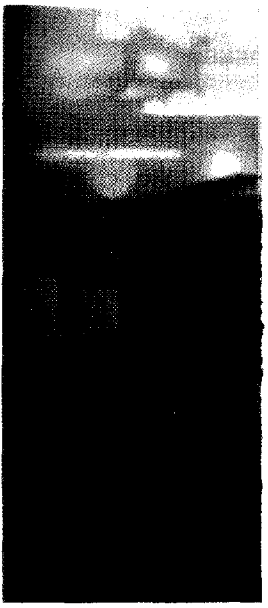
Julian's Billiard Academy, on 14th Street.

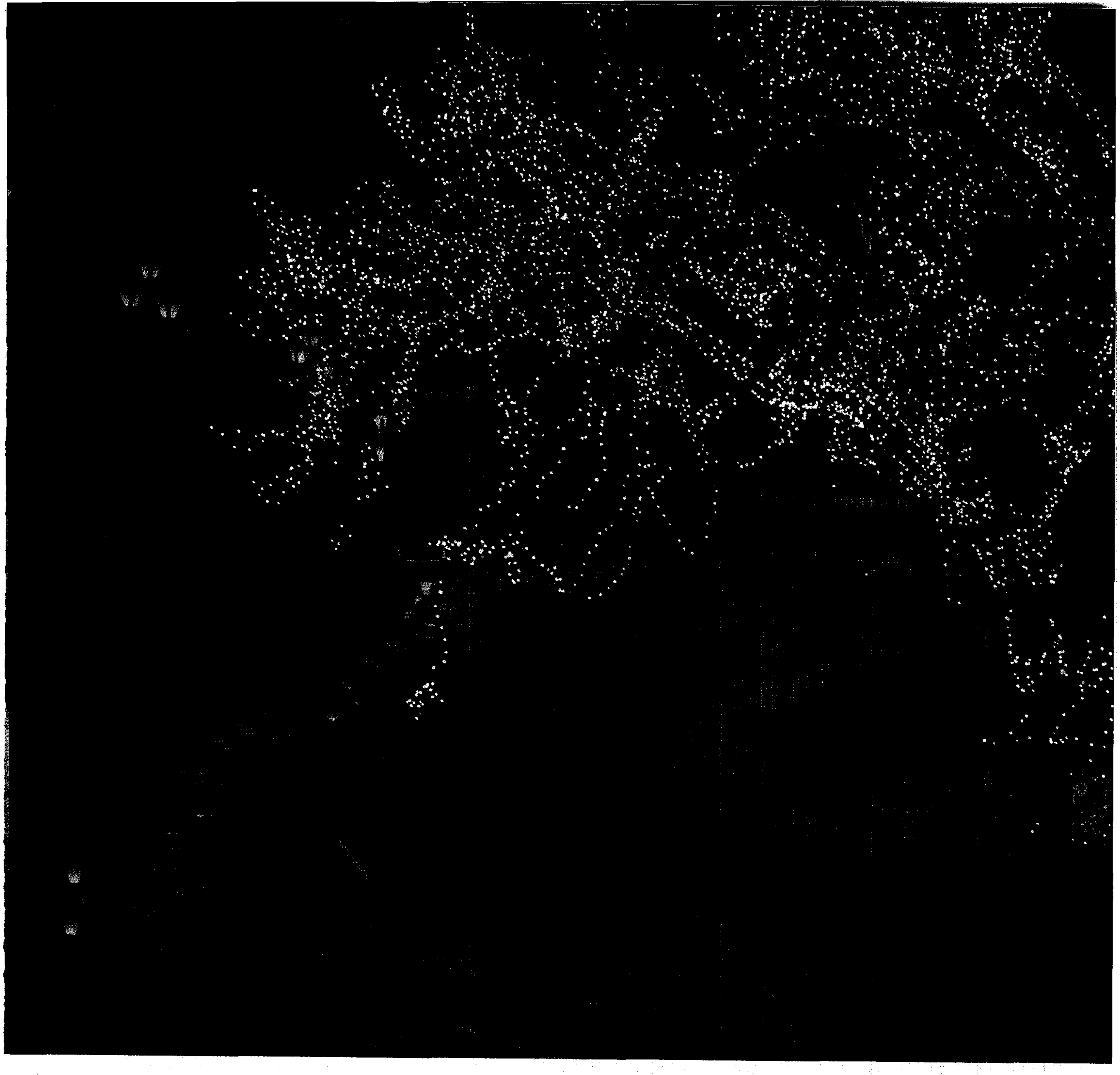
ALEX
WEBB

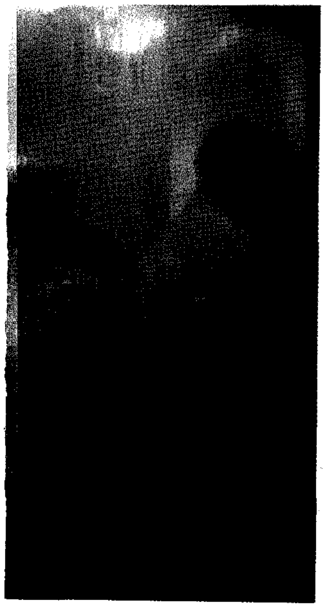


The Crown Building, at Fifth Avenue and 57th Street.

HARRY
BENSON







Tavern on the Green.

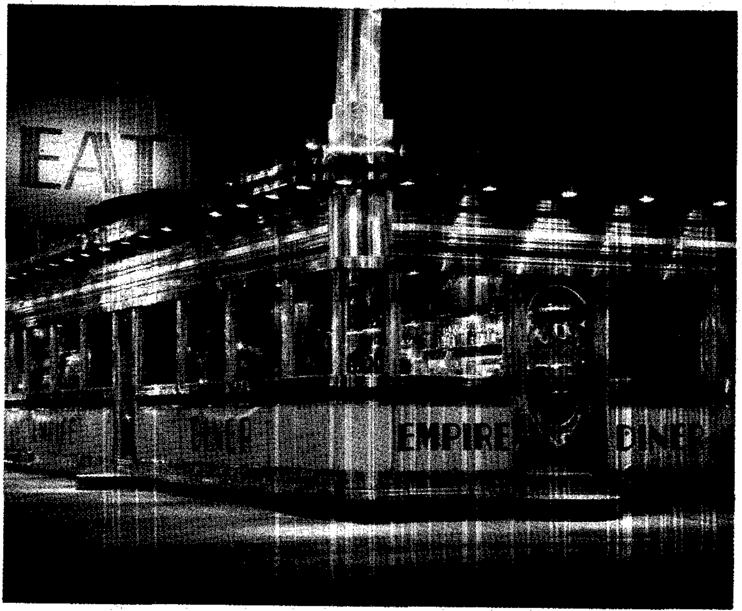
RUTH ORKIN

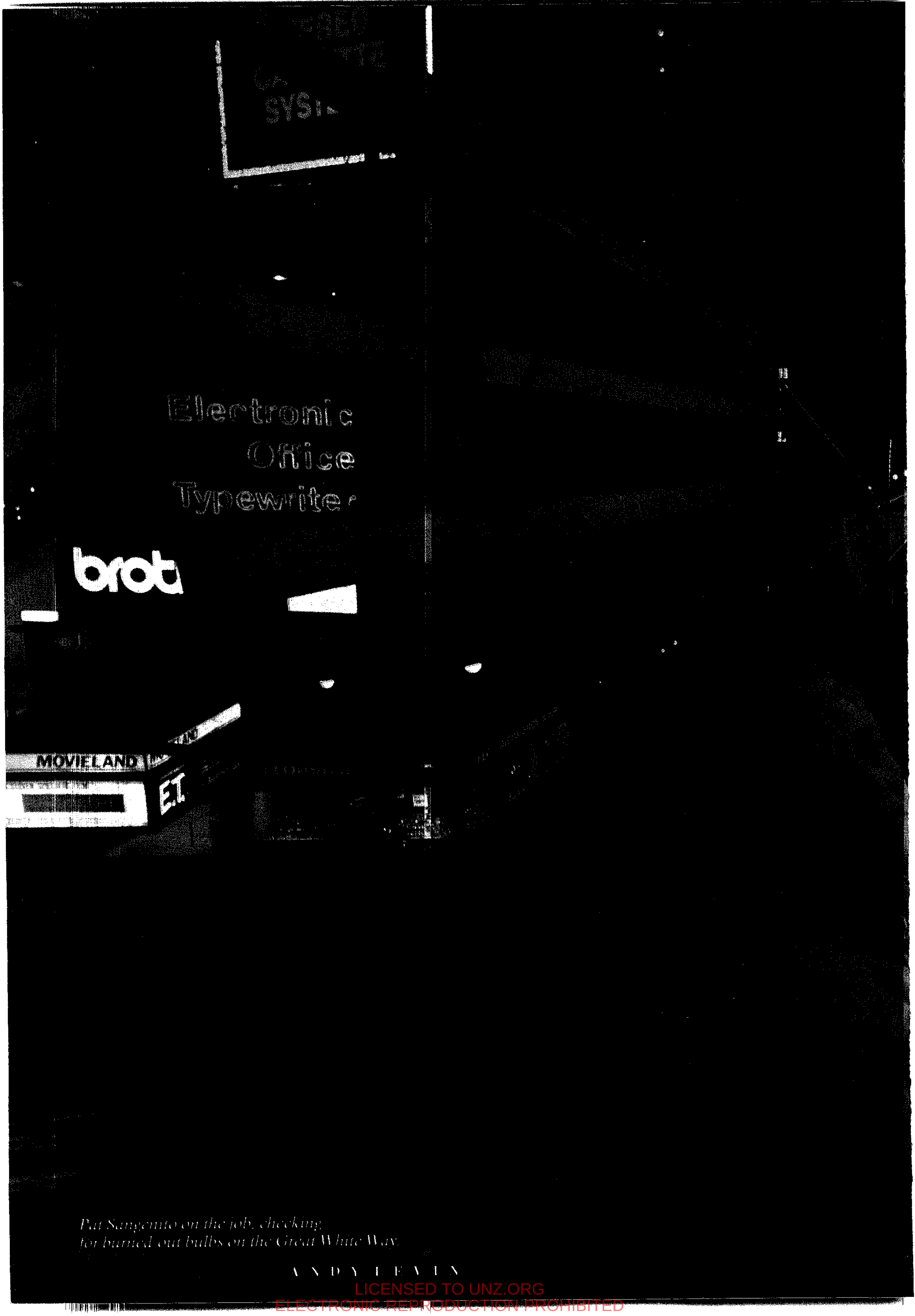
Noodle Town, on the Bowery.

GREGORY HEISLER

The Empire Diner, on Tenth Avenue, at 4 a.m.

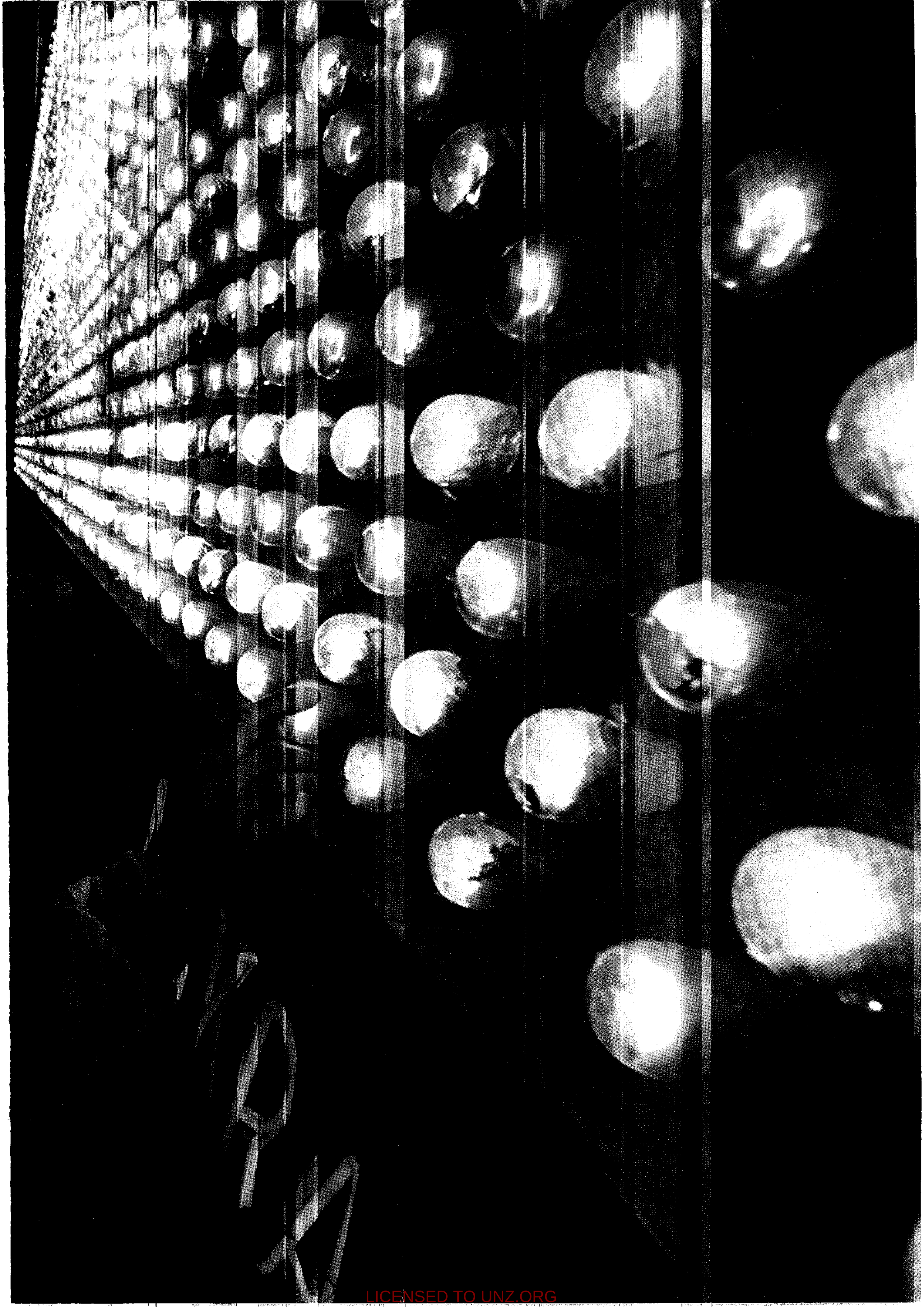
KEN REGAN

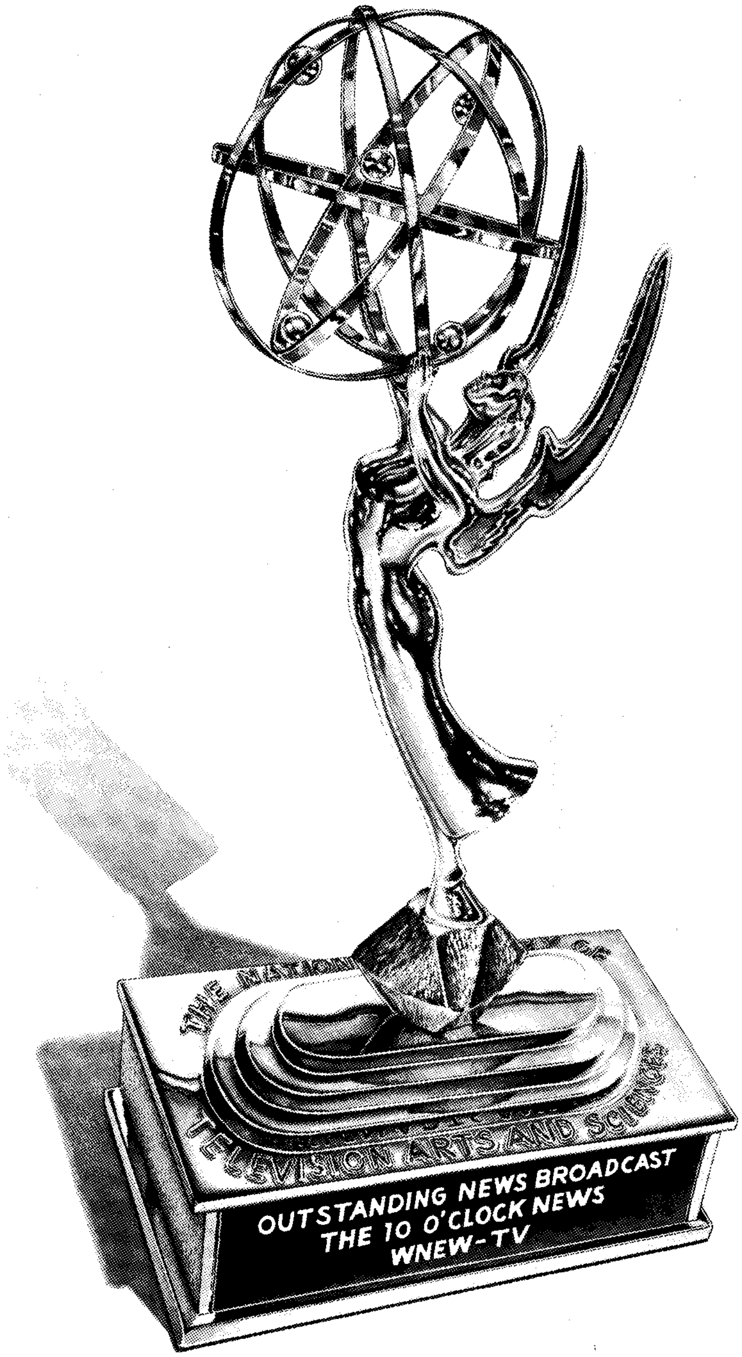

EAT
EMPIRE
DINER


SYS
Electronic
Office
Typewriter
brot
MOVIELAND
E.T.

Pat Sangenito on the job, checking for burned out bulbs on the Great White Way.

ANDY LEVIN




THE NATIONAL ... OF
TELEVISION ARTS AND SCIENCES
OUTSTANDING NEWS BROADCAST
THE 10 O'CLOCK NEWS
WNEW-TV

THE EMMY AWARD FOR OUTSTANDING NEWS BROADCAST.

THE 10 O'CLOCK NEWS.

5

WNEW-TV METROMEDIA NEW YORK

WE'RE ON TOP OF THE NEWS.

VI

The rain-drowned city darkened early. In midtown, traffic inched along, swollen by cars from the strikebound Jersey suburbs. Some New Yorkers sitting in taxis, and leaning back in limousines, were on their way to special appointments. A few were going to the Grand Ballroom of the Roosevelt hotel, on Madison Avenue and 45th Street, where the Foreign Policy Association was sponsoring a talk by the former national security adviser Zbigniew Brzezinski.

The audience for the talk was inconvenienced by more than the rain. That day, the city had begun one of its occasional crackdowns on illegal parking in midtown Manhattan and had in fact changed some of the rules. Seventy-two legal parking spots were abolished that day, 53 of them for the cars of diplomats. And although the crackdown area was from 49th to 59th Street between Third and Fifth Avenues, the spillover into 45th Street was obvious. Outside the Roosevelt, the limos were double-parked.

The audience of about 600 was sedate and serious, the women underdressed, the men in dignified grays and dark suits, the only color provided by old-school ties with their bugs and hunters and stripes. In the anteroom, Brzezinski moved easily among these people, bantering with some, laughing with others, a trim, self-confident man who was going about peddling his new book, Power and Principle *(Farrar, Straus and Giroux), but wasn't being crass about it. He chatted about his publisher with former ambassador to Poland William Schaufele Jr., president of the Foreign Policy Association, and William Vanden Heuvel, former deputy representative of the United States to the United Nations. On sale to members was a special $100 limited edition of Brzezinski's book.*

"It's a very prestigious house," he said of Farrar, Straus. And William Vanden Heuvel said, "Oh, Dr. Straus is just marvelous."

Finally, it was time for Brzezinski to speak. The theme of the speech seemed to be that the realities of power often force men to override principles. Ideology was not always of help; flexibility was everything. The Reagan people, he implied, didn't understand this. There were a few jokes, but the message was generally gloomy. The audience appeared to be deeply involved.

Grace Bumbry at the Horowitz party.

Many blocks downtown, another group was meeting to discuss foreign policy. In a second-floor loft at 19 West 21st Street, the Committee in Solidarity with the People of El Salvador (CISPES) was having its biweekly meeting. For the 50 people there, the night had a special urgency. On Monday, a top Reagan administration official had told reporters that more aid and more advisers were needed in El Salvador. The phones had been ringing at CISPES all day, urging a response. By the time the meeting broke up, at 10 p.m., it had been decided to hold an "emergency demonstration" on March 19 outside the United Nations, then march past several U.N. missions, and finally go to the office of Senator Alfonse D'Amato. There were no copies of Brzezinski's book for sale here.

Uptown at the Robert Miller Gallery, at 724 Fifth Avenue, a party celebrated the opening of a show of wall sculptures by Robert Mapplethorpe, best known as a photographer. This was a gallery opening: too many people in a hot, tight space; white wine in clear plastic cups; a self-portrait of Mapplethorpe, cradling a machine gun, and looking, to one visitor, "as if he is in training for the Baader-Meinhof gang." Mapplethorpe showed up with body-builder Lisa Lyon, the two of them in black leather in the close, damp air of the gallery. The place felt as if it had been drawn by Stan Mack, right down to the woman in the old fur who asked, rather mysteriously, "Which one is the $75,000 one?"

About 200 members of the classical-music set gathered that evening at the Park Avenue apartment of Daniel Dror to celebrate the publication of Horowitz*, by Glenn Plaskin. The party featured stuffed cabbage, potato pancakes topped with caviar and sour cream, white wine, and Renata Scotto. Horowitz was not there.*

The crowd was larger at Donald Trump's Grand Hyatt hotel, on 42nd Street, where 1,200 guests had paid $250 a plate to honor . . . Donald Trump. The gala dinner dance in the Grand Ballroom was sponsored by the Jewish National Fund, which was presenting Trump its Tree of Life award for "humanitarian interests."

The men here wore black tie, the women sequined jackets, beaded transparencies, taffeta, embroidered silk. Through the cocktail hour they sampled tubs of steak tartare, garlands of caviar, schools of smoked salmon, gardens of crudités. There were even trays of sushi and sashimi, and a roaming group of costumed jesters and storybook characters from Le Clique.

The guests were urged along into

Photograph by Co Rentmeester.

dinner at 7:30. There was a gardenia on every plate. Former governor Hugh Carey was there with his wife. ABC chairman Leonard Goldenson was there with his wife. William Agee, late of the Bendix Corporation, was there with his wife, Mary Cunningham. But most of all, the powers of the New York real-estate crowd were there. Donald Trump was praised for his daring. His vision. His commitment. His faith. His spirit was likened to that of John F. Kennedy. Finally, it was time to give him his award, which he accepted somewhat awkwardly. Soon, the room was flooded with fake fog, and the band began to play "When You Wish Upon a Star," and performers moved from table to table, performing magic tricks, playing fairies, goblins, witches, and godmothers. There were dancing hearts and dancing cough drops, dancers on stilts, and Merlin the Magician with a crystal ball. The Charleston was played. So was "Don't Cry for Me Argentina." Trump worked the room, shaking hands, greeting friends, while the veal chop was brought in, the mushroom caps, the watercress and sautéed pea pods. When the plates were cleared, Carey took the microphone. "Leonard, I'm available," he said to Goldenson. "This is the new national anthem. I don't care what they're singing elsewhere . . . this Big Apple, this town of Trump, this Trump Town, this is the capital of the world now. Our song . . ." He cued the band to start "New York, New York" and started to sing, "I want to wake up in a city that Don Trump built. To find he's king of the hill . . . straight up on tooooooop—everybody join in!" And they did. They rose to their feet. They sang. They cheered. Fruit, sherbet, and pastry arrived. And coffee. And Moët Chandon. By the end of the evening, $350,000 had been raised.

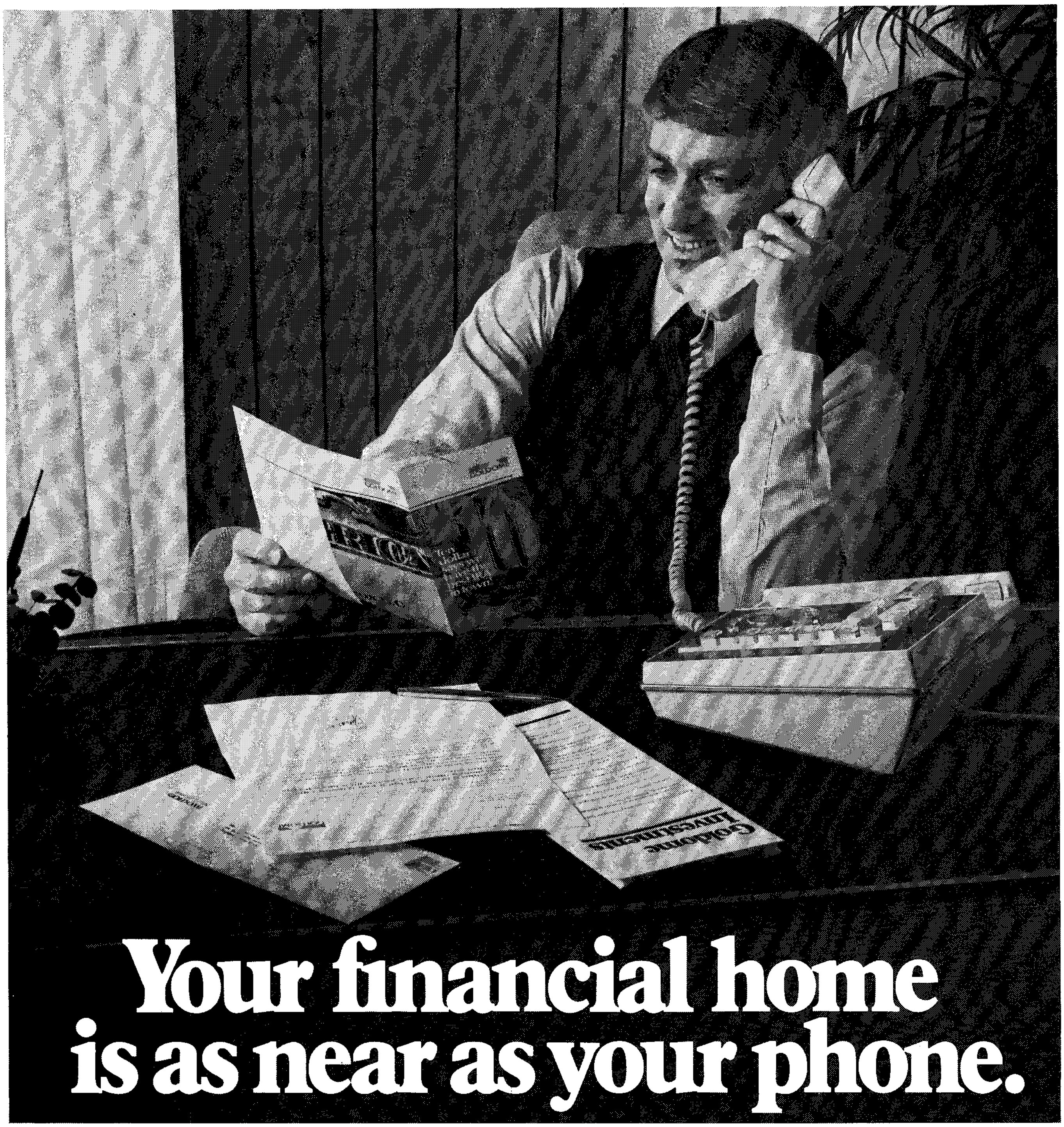
At 8:15, Sirio Maccioni, weary from his long anniversary day presiding at Le Cirque, had a glass of warm milk for dinner and went to bed.

A few blocks away, in the Library and Drawing Room of the Helmsley Palace Hotel, about 200 friends of the Parks Council gathered to honor Brooke Astor. The crowd was smaller, the tone higher. Joseph Papp was there, and Brendan Gill, and Warner LeRoy and Arianna Stassinopoulos, and Norman Parkinson. After cocktails, they all moved into the Versailles Ballroom to dine under crystal chandeliers. Marietta Tree favorably compared Mrs. Astor to other women, including Catherine de Médicis, Catherine the Great, Marie Antoinette, Jane Addams, and the Dragon Empress of China. She finished by comparing her to the sun. Mrs. Astor was more astringent, reminding the guests that old John Jacob hadn't really made his money in the fur trade, but in real estate, which was something the audience could understand. And she thought the South Street Seaport Project was one means of repayment. The crowd cheered. Outside, the rain poured down.

There were, of course, other places where money, power, and the arts intersected on March 1, 1983. One of them was the opera.

The Mudd Club grinds on.

Photograph by Alex Webb.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THE MET'S 'LA BOHEME'

A NIGHT AT THE OPERA

BY

MARIE BRENNER

They were all being very careful, what with the rain and the rawness of the night, and the worry that had gone through the company because Placido Domingo had canceled the previous evening's *Don Carlo* premiere and the *Bohème* before it. James Levine was downstairs in his dressing room coughing away, and this night's Rodolfo, Dano Raffanti, in the house by 6:30 P.M., had missed one and a half *Bohèmes* in the past nine days because he'd had the flu. Raffanti, a pleasant Italian tenor, was somewhat new to the Met and typical of a certain kind of singer the great hall attracts these days—a serviceable voice, better with Rossini than Puccini, no one to knock anybody out of a seat. Like most young artists, he had yet to learn to pace himself, and this night's *Bohème*, the 591st in the history of the Metropolitan Opera, would be the first he had sung all the way through with his Mimi, Linda Zoghby.

Not that that mattered. Just one of the ingenious aspects of the Franco Zeffirelli production of *La Bohème* was that it was so technically spectacular, meticulously directed, and filled with theatrical tricks that almost any journeyman singer could wander into the 1850s garret or the Café Momus and an audience would be pretty well satisfied. So by 6:45, as the artists were warming up with the Knabe pianos in each dressing room, the immense, efficient mechanism that is the Metropolitan Opera, the pre-eminent institution of its kind in the world, was running smoothly; no nerves showed.

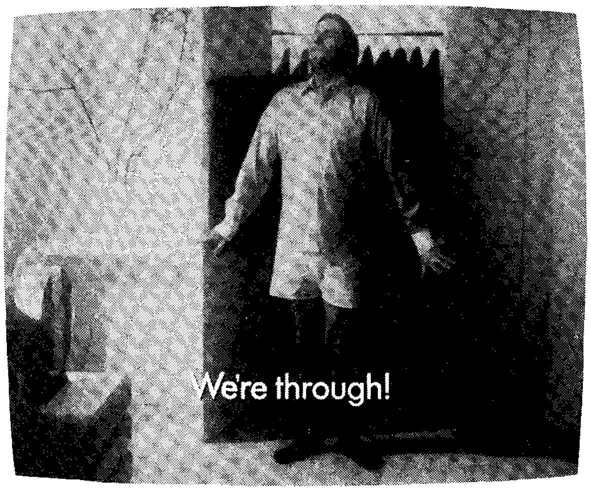
The storm had forced Linda Zoghby to leave her Blackglama mink in the tiny walk-up apartment off Amsterdam Avenue she borrows from her brother. Her voice felt fine, however. This night would be only her fifth *Bohème* at the Met, although she had covered for Teresa Stratas almost since opening night. That had been on December 14, 1981, and Zoghby, well aware that the frail, neurasthenic Stratas had a tendency to skip performances, hung on till she got the call. It came a few months into last season's run, and the dark-haired soprano, who had left her baby and husband at home, in Mobile, Alabama, in anticipation of that moment, was in a taxi by 7:05. "Four hours later," she said, "I got a standing ovation." This season, Zoghby was all too happy to understudy the part again, and was not disappointed. By February, Stratas had pulled out of everything, pleading illness in her family. This didn't surprise anyone at the Met: The moody star has such "a profound interest in death," as she puts it, that she once told *Opera News*, "when Lotte Lenya was dying, she remembered me as a redhead from my Jenny in *Mahagonny* at the Met. So I dyed my hair red again to make her feel more at home."

As divas go, Linda Zoghby seems less eccentric. "I thought Placido had canceled on me Saturday night to be in good voice for *Don Carlo*," she told Victor Callegari, the head makeup man. Domingo's cancellation had been particularly annoying for Zoghby because that day a group of friends had come up from Mobile to hear her for the first time at the Met. She has had no trouble adapting to her surroundings. By seven, she was out of her pink blouse, tweed skirt, and beige slip and was in a black satin robe with an enormous peacock embroidered on the back; she had listened to James Levine, the musical director, when he came in to give her a few suggestions, paying special attention when he told her to arch a certain bar in the "*Sono andati*," in Act IV. Her shower was running to keep the air moist, and she'd requested hot water with lemon (a mild enough demand, considering that Martina Arroyo often cooks steaks in her dressing room). She kept up several conversations while she removed her makeup and pinned her hair back to be able to wear Mimi's wig.

A few doors down the hall, James Morris, who sings Colline, the philosopher, was putting on his tattered undershirt for the last time. Although Morris had been with this *Bohème* since opening night, it was time to move on; he would be heading in his van for Miami and *Falstaff* just after the performance. These comings and goings are nothing unusual; the days when Corelli, Tebaldi, and Tucker would camp out

Photographed by James Hamilton.

10 p.m.: Linda Zoghby as Mimi, backstage before her death scene.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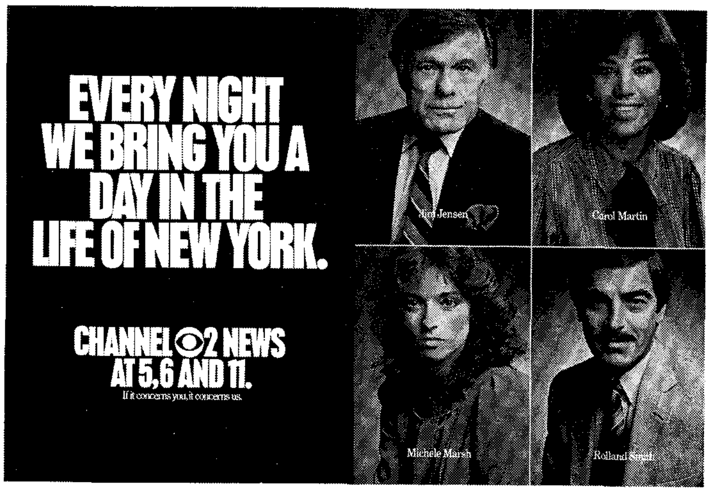
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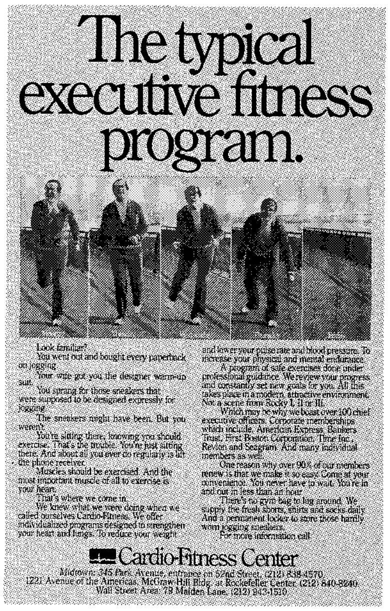

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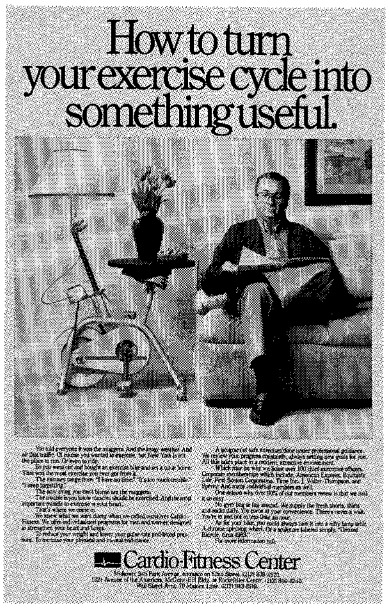

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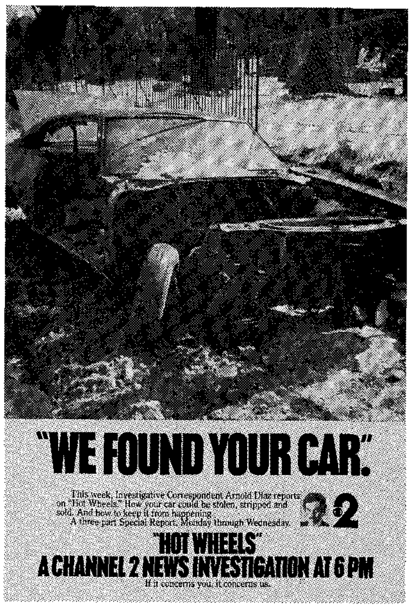

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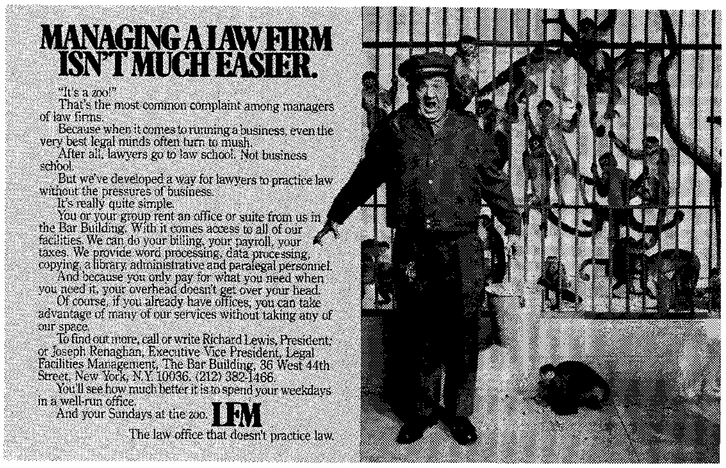

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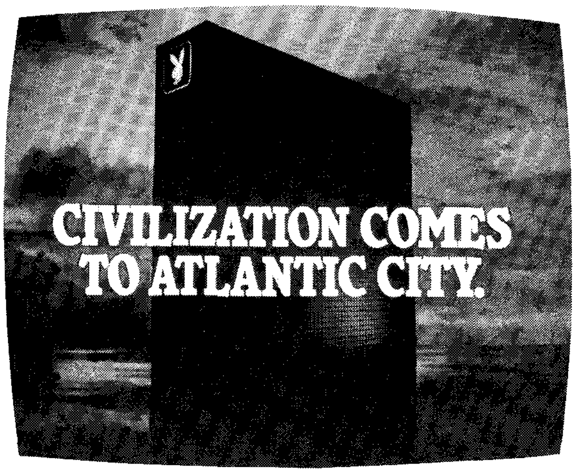

PLAYBOY HOTEL & CASINO

WHODUNNIT?

® KOREY, KAY & PARTNERS, 15 EAST 75TH STREET, NEW YORK, N.Y. 10021. (212) 535-8277 for season after season are long gone. But Morris's only sentiment had to do with the loss of his cherished undershirt. "You see where my sleeve is all charred and tattered? On opening night, Franco said, 'This isn't right. Too new.' And he took out his lighter and set the cuffs on fire. Then he tamped them out real fast and said, 'Better.' "

Although that incident was fairly characteristic of the kind of madness that accompanies any Zeffirelli production, another recent *Bohème* fire was not. This one had occurred ten days earlier onstage, when Dano Raffanti was lighting the garret's stove. Although the fire was simulated, the match was not; the head flew off and caught in some papers. "Jimmy didn't even stop conducting until Dennis the electrician came in with a fire extinguisher," Morris said. If Morris was flustered by the blaze, Levine was phlegmatic. "If I stay here long enough, I'll see everything," he had said earlier. From where Morris was standing in his dressing room, he could hear Mario Sereni warming up with the first notes of "*Sei sordo*" for Act I. Sereni, who is celebrating his twenty-fifth season at the Met, is known for his attention to musical detail: He routinely sings each note of his part before each act.

"I'm sorry, Mario," David Kneuss exclaimed as he raced into the artists' dressing area. "I've just had potentially life-changing news. The Maggio Musicale called me from Florence! I'm going to be doing *Fidelio* in the '84 season."

Kneuss is one of seven staff directors at the Met. It was his responsibility, along with his assistant for this production, Lesley Koenig, a petite Harvard grad, to keep the Met's *Bohème* just as Zeffirelli intended. So although he was exuberant because of his own news, his mind was on Mario Sereni.

"Mario," David Kneuss said, "in Act I, be sure to get everything in the picnic basket before you hoist it up the rope." "Hmmph," Sereni said. "Why do not you tell the others to help me? I'm the one who's singing." This exchange underscored an ongoing opera debate: What is more important, singing or attention to stage business? Sereni comes from the old school; he is La Scala–trained, and the intense concern for acting in this production was sometimes tricky for him. Used to singing Marcello in decades of *Bohèmes*, now he had been cast as Schaunard the musician, and often at rehearsals he would find himself slipping back. As if to italicize the point, at 7:09, James Levine went whizzing down the hall where Kneuss and Sereni were talking. Levine had finished giving all the artists last-minute instructions and was running to his dressing room, his ubiquitous faded bath towel over his shoulder, to put on the first of three tuxedos he would wear that night. "Is everyone all right?" he asked without waiting for a reply.

From 7:10 to 7:43, Kneuss had stopped in Linda Zoghby's dressing room, where he reminded her to hold her place in the "*Grazie. Buona sera*" in Act I; checked the presence on the left stage of Rocco, the donkey, and Cinnamon, the horse; interrupted a modified towel fight in the boys'-chorus room; and gone back up to the artists' dressing rooms and advised Patricia Craig, who sings Musetta, to "be sure to throw your hat so it lands at Marcello's feet; last night it hit the pâté." He arrived, not the least bit out of breath, onstage in time to help Koenig arrange flowerpots on the balcony of the garret for Act I, almost at the exact moment the vaporizers began spewing out billows of mist to damp down the dust for the singers. As the great clouds of fine spray filled the air above the Paris rooftops, seeping into the Bohemians' garret, David Kneuss said, "Stratas is such a perfectionist that this isn't enough spritz for her. She comes out with her own hand sprayer ten minutes before curtain to make sure there isn't one particle of dust left in the air."

Perhaps the story is apocryphal: About the time that the new Metropolitan Opera House opened at Lincoln Center in 1966, a guild member was touring backstage just as the 7:45 P.M. vapor began. "How lovely," she said. "Isn't that just like the Met to spray perfume for its singers." The vast grandeur of the Metropolitan is real enough, though. Ninety-nine years after the first night's *Faust*, each evening for a 30-week season the lights dim, the chandeliers ascend, the conductor takes his place before the orchestra, and thousands of music lovers and tone-deaf socialites are still enraged or enthralled.

The Metropolitan Opera has survived a fire that gutted one house, a demolition, two near bankruptcies, labor disputes, a depression, world wars, furious musical debates, and a social reputation so daunting that in 1907 Henry James noted, "There was nothing, as in London or Paris, to go 'on' to; 'going on' is, for the New York aspiration, always the stumbling block. . . . Its presence is felt unmistakably, for instance, in the general extravagant insistence on the Opera, which plays its part as the great vessel of social salvation, the comprehensive substitute for all other conceivable vessels."

Henry James's "Opera" was the Met, though it has changed enormously since the days when any climber with the price could get within conversational range of an Astor, a Belmont, or the duchess of Marlborough, who built a reputation because of the number of orchids with which she festooned the anteroom of her box. The Met's general manager, Anthony Bliss, takes great pride in being a descendant of this rarefied world, but his style of running things is more like that of I.B.M. About all that remains of the Diamond Horseshoe days is the Vanderbilts' scarlet-and-gold color scheme; the Met is now happy to sell anybody anything, and for its 1983 centennial, just about everything inside the house is on the block. A donation of $10 million will endow the stage or underwrite one new production a year; $25 million will endow the auditorium, $1 million the wig shop, prop shop, or makeup department, and $500,000 the greenroom or the gift shop. Out of the Met's $70-million budget, which finances 210 performances of 23 operas, a tour, the telecasts and Texaco radio broadcasts, young artists' programs, language lessons, et al., $24 million comes from gifts. There are more than 100,000 members of the Opera Guild alone.

So when James Levine decided that he would meet with Franco Zeffirelli about the idea of doing a new *Bohème*, he was optimistic. *La Bohème*, a staple of opera since its first performance, in 1896, was, as Levine says, "always a hot ticket." Although the critics of the time despised Puccini's fourth work, the opera about tragic student lovers in bohemian Paris, is, next to *Aida*, the most popular of the Met's repertory. Its story is one of the most familiar of all the opera standards: In Act I, Rodolfo, a struggling writer, meets and falls in love with Mimi, a beautiful but frail neighbor, on Christmas Eve. Act II takes place the same night, when Mimi and Rodolfo celebrate at the Café Momus and she meets his friends, Schaunard, Colline, and Marcello, who is in love with the temperamental Musetta. In the third act, Mimi and Rodolfo have quarreled, and she seeks help from Marcello,

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Marcello (Richard Stilwell), Schaunard (Mario Sereni), Musetta (Patricia Craig), Colline (James Morris), and Rodolfo (Dano Raffanti) backstage.

who is staying near the Paris Customs gate. At the end of the act, Mimi and Rodolfo decide to part. By the fourth act, Mimi is dying. She returns to Rodolfo to be near him at the end.

A new production would have been an extravagance—this one cost $707,000—but Mrs. Donald Harrington agreed to donate a great deal of it. "*Grazie a Dio!*" Zeffirelli told his friend the archaeologist Iris Love. "At last, I've found my patron!"

Zeffirelli had at first been reluctant to restage *La Bohème;* his 1963 La Scala version was considered classic. "At first, Franco wasn't sure he could bring anything new to it," James Levine said. Zeffirelli is known for his spectacular staging of grand opera: In 1966, when he directed Samuel Barber's *Antony and Cleopatra* for the opening of the new house, he was delighted that the Met had a technical marvel, a revolving stage. "Let's add more supers, hundreds of them—camels, goats, another ballet company!" he cried. At the dress rehearsal, the enormous turntable revolved once, twice, three times, then broke completely, and didn't turn again for a year.

His vision of *Bohème* was almost as grandiose. Peter Hall, the Met's costume designer, flew to Positano to find his friend Zeffirelli immersed in the study of Gavarni's engravings of the period; the director's plan was to have 265 people on the stage in Act II, when the curtain opens to reveal all of Paris. That meant 280 costumes would be needed. "*Se avessi potuto!*" he told Love. "I would have 400 people, 500 if I could!"

It was Zeffirelli's notion to reproduce, for Act II, the medieval city of Paris: the shops, Christmas crowds, pushcarts, dancing bears, gypsies, vendors, drunks, and tramps on three levels, with the Café Momus—normally the centerpiece—obscured by pushcarts until the last moment. "What Franco wanted," said Joseph Clark, the technical director, "would have entailed a 40-minute intermission." An alternative plan was developed that resulted, as Zeffirelli later said, in a "*coup de théâtre.*" Acts I and II would be performed without intermission, since the dramatic action was continuous.

Although this could be arranged because of the Met's sophisticated equipment, the Zeffirelli *Bohème* had many other problems. The year before, there had been a labor dispute; the season was shortened, and the time allotted for new productions was reduced. The final approval for Zeffirelli's elaborate plans did not come through until four days before construction of the sets had to begin. That took eleven weeks, when Zeffirelli was ill in Europe, and everything, says Clark, had "to be done almost by guesswork."

Zeffirelli arrived in New York in October to begin rehearsals, picking 150 supers for Act II, working twice as many hours as usual—on the lighting and the technical difficulties in the morning and with the singers in the afternoon. In spare moments, he would wander into the costume department and say, "That doesn't look right," ripping out a hem to make a shawl. Or, says Peter Hall, "he would tell me to dip a whole group of my dresses into bleach. He's blood, sweat, and tears to work with. But I guess he's worth it." The obsession with aesthetic detail extended to all areas; the Act III umbrellas were painted with snowflakes; Parpignol's toy cart was completely redecorated by Zeffirelli himself because, he told David Kneuss, "the blues are not lurid enough." When *La Bohème* was attacked by the critics for being too elaborate and too remote—his garret was high above the treetops, far from the audience—he had one response: "*Fa niente!* Was the set beautiful?"

8:01 P.M.: The supers' room is crowded with ballet dancers, corporate executives, and unemployed actresses in the process of becoming nineteenth-century bakers, middle-class ladies, vendors, fortune-tellers, and drunks. I am there, too, being laced into a pea-green plaid taffeta ribbon-trimmed gown, resurrected from the ladies' chorus for Molly Rockefeller when she decided she would like to get onstage. Mrs. Rockefeller, whose husband, William, is chairman of the board of the Met, got, as Bill McCourt, the assistant stage manager who oversees the supers, says, "the special treatment." That meant she was allowed to use the principals' dressing area and makeup man.

I am not getting "the special treatment." Almost the moment my black wool dress hits the chair in the cramped room the supers share, the owner of the Alkit Camera Shop, on Third Avenue, orders, "Put your dress somewhere else." Our surroundings are not luxurious. Dozens of women fight for space in front of two large mirrors, but Judy Mortinson, who retired early from her job as head of P.R. for Du Pont so she could spend more time at the Met, hurries me into the ladies' room, where she advises me to put on the palest makeup possible. "Nineteenth-century bourgeois women did not wear Blush-On," she says.

"We don't allow people to super because it's fun or they think it's going to be a camp. You have to be serious about it," Bill McCourt has warned me. McCourt, trained as a stage manager, has, as he says, "cleaned it up around here," which means he's gotten rid of the supers who would accost a principal during an intermission and say, "Your top sure wasn't on tonight," or who would wander into the Café Momus to better hear Musetta's waltz song. Constant vigilance is required. McCourt does not want to repeat certain nightmares, such as the time during a *Rigoletto* some years ago when "an ambitious super who was playing a servant was simply supposed to bring in a bowl of fruit." The problem, McCourt says, "was that my super wanted to be an actor, so I looked on the monitor just in time to see him lurching across the stage like a hunchback, doing a real *Phantom of the Opera* routine. When he got offstage, I screamed, 'What the hell was that all about?' He said, 'I didn't want Rigoletto to feel alone.' "

So there are strict rules for McCourt's supers, memos that say, "No standing in the wings without permission" or "No one allowed out front in costume." McCourt has a group of about twenty he uses regularly, and although the Met never advertises, he is flooded with résumés. The files bulge: There is the Barnard girl who had a ten-second bit in *Cavalleria Rusticana* who sent a still from the stage headlined -------- AT THE MET there are body-builders, a porno star, as well as "two men I used years ago that someone sent me a Polaroid of decked out as drag queens.

"This *La Bohème* is easy for the supers," McCourt says. "All my crowd has to do is to find a pattern of movement onstage and then mill and lurk. *Don Carlo*—that's my horror! There are processions, everything is symmetrical, people are holding candles. It's marches, it's drills!" The supers are paid according to how much business they have; the average fee for a performance and rehearsal is $10 cash.

I have no marches and no drills, but as I take my place at 8:31 on the huge rolling wagons that will lock into place and become Parisian stairsteps, my pattern seems as complicated as a *Don Carlo* parade. I am standing with Judy Mortinson and her husband, the town butcher, my flag hidden in my sleeve ready for the final moments. And then we hear the first notes of the chorus, and the sound rushes around us—"*Aranci, datteri, caldi i marroni*" ("Oranges, dates, hot chestnuts")—and the great curtain is up, and the 4,000 people in the audience cheer Zeffirelli's spectacle. James Levine is singing "*Falso questo Re!*" along with Mario Sereni, smiling all the while, and all of us in bohemian Paris can see our conductor both in the pit and on the television monitors that line each side of the stage.

But I have a great deal to do: I must stop at the gypsy and have my palm read; circulate between the bakery, the butcher shop, and the silk merchant; stop in front of three different vendors to look for Christmas presents; and get down the great sweep of stairs in time for the entrance of the dancing bear and the man on stilts, a Golden Gloves boxer who will leave the performance and take on his second job, as bouncer at the Red Parrot. Timing is crucial: I must be back on the top level by the time Musetta sings her waltz, "*Quando me'n vo',*" when 245 people onstage freeze for two minutes.

8:50 P.M.: The waltz song is over, and from a distance we hear the first sounds of the marching band. At any moment, the twelve-piece band and the French sappers will fill the stage, moving from one end of Paris to the Café Momus, and all of the supers will be locked into place, prevented from traveling by the sweep of the parade. It has always been my plan to try to end up, at curtain, next to the principals. "Come with me," Judy Mortinson says. "Fast. Just follow me, I'll be the running block." As the horns begin, the boy mascot in clear view, we cut in front, our flags waving maniacally, patriotic bourgeoisie to the end, to wind up almost on top of Richard Stilwell, who, as Marcello, is still singing "*Viva Musetta! . . . Gloria ed onor! onor e gloria del quartier latin!*" I am not concerned with the glory of the Latin Quarter or Musetta, and I find myself just where I want to be, a breath away from Marcello and almost in the pit. Suddenly, the lights brighten for the audience to take in the entire majestic Zeffirelli tableau, the curtain begins to fall, Stilwell singing all the while, and I feel a sharp punch in my ribs. "Get your flag out of my face," Stilwell says. "Nobody can see me. Your damn flag is in my face."

9:11 P.M.: Snow covers the stage in readiness for Act III. The stagehands are moving the Customs gate into place, Linda Zoghby is getting ready to plead with Marcello to help her solve her problems, when a group of tourists, just before the Act III curtain, walk briskly through the confetti. "Right this way, Mrs. Cuomo," an Opera Guild member instructs the governor's wife. "Oh dear, how fascinating," Matilda Cuomo says. "I've never been backstage before." Mrs. Cuomo wanders through the set, treading on the mounds of Styrofoam the stagehands use for snow fights.

"Ohmygod," Linda Zoghby says moments before curtain. "I've left my gloves in the dressing room." This is not a minor problem, as Mimi's tattered gloves are crucial for the next scene. "David, please run to my dressing room to get them." Linda Zoghby is pleased to be through with the second act. "It's so noisy up on that stage I feel like I'm at Penn Station most of the time. I swear, the way Franco did it, you feel like you're singing in a zoo." As with all other Mimis, Act III is her favorite because her singing skills are shown off. "The one bad part about it," she says from the wings, "is that scrim. Look at it. Sure, it looks like winter to the audience, but it becomes impossible for me to see Jimmy or anyone else, so a lot of the time I feel like I'm singing in the shower."

Moments later, Linda Zoghby is onstage singing "*Speravo di trovarvi qui*" with Richard Stilwell, and offstage the stagehands shriek a few yards from the monitors. "Stop!" the stage manager shouts. "No!" one of the stagehands yells back. "I can't hear. They're making too much noise out onstage." Meanwhile, by 9:37, the same supers who were Christmas shopping in Act II are now working their way, in different clothes, through the Customs gate of Paris. "This is my fifth time circling around," Judy Mortinson says, carrying a basket. "I'm tired." Raffanti is struggling, too, reaching for the B flat on the "*mondo*" in "*Amo Mimì sovra ogni cosa al mondo,*" and from the stagehands' cubicle, laughter is heard. "At least the old-timers are gone," David Kneuss says. "They used to yell out things like 'Bring back Tebaldi.' "

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By 9:50, there is a blizzard onstage at the Customs gate, and Mimi and Rodolfo have decided to stay together until spring. Musetta and Marcello have just had a quarrel, the principals have taken their curtain calls, and Richard Stilwell and Linda Zoghby are on their way back to their dressing rooms. "Good fight tonight," Richard Stilwell says to Patricia Craig. "Mr. Stilwell," the stage manager says, "your check."

From the wings, the stage manager has appeared with four white envelopes, the nightly paychecks for the artists. This practice of paying the singers between the third and fourth acts of the opera began in the nineteenth century, when singers traveled from theater to theater and would not complete a performance until they were assured of payment. "In South America," says Linda Zoghby, "they still come in with baskets of cash and pay you by counting it out before the last act." The Met cannot pay its principals what other, richer opera companies can—it is said the Houston Opera pays Placido Domingo $25,000, for example—so this night, Linda Zoghby will probably earn about $2,500.

By 10:05, Linda Zoghby is dying offstage as well as on, collapsing on the chaise in her dressing room, trying to orchestrate her movements so that she will be in no danger, 40 minutes hence, of crushing Dano Raffanti when she leans back and cries out "To sleep." Victor, the makeup man, has been making her look even paler, and the dresser has helped her into the pale-blue silk gown covered with tiny rosebuds that the costume shop's two head cutters, who are married to each other, have created. This dress caused tremendous consternation upstairs. "When I saw that Franco's staging only allowed this dress to be seen for 90 seconds," Peter Hall says, "and that he wanted Mimi to come onstage, get under the sheets, and collapse—well, I could have just killed him."

"Bene, bene, bene . . . that's better, Dano," David Kneuss, practicing with Zoghby in the dressing room, says to Dano Raffanti. The worry has to do with Raffanti's position on the bed. "*Come si dice* 'behind'? I want Dano to be *in back of* Linda." Act IV is always difficult for Mimi because she must work off the monitors and still look realistic. "Linda," Kneuss says, "please, don't crumple over so much. You have to sort of collapse forward. As Franco would say, 'Now you are *in coma*.'" He turns to Victor Callegari. "She needs to be much paler." Out in the hall, Patricia Craig is rushing toward her dressing room carrying a hot plate, and Joan Dornemann, the prompter, is racing back to her booth, her silk tunic billowing out behind her, her hair askew. "I'm exhausted tonight. They're all singing every which way, and I have to jump up and down to find them. I wish they would get together."

They've certainly tried. Two weeks before, Zoghby had her

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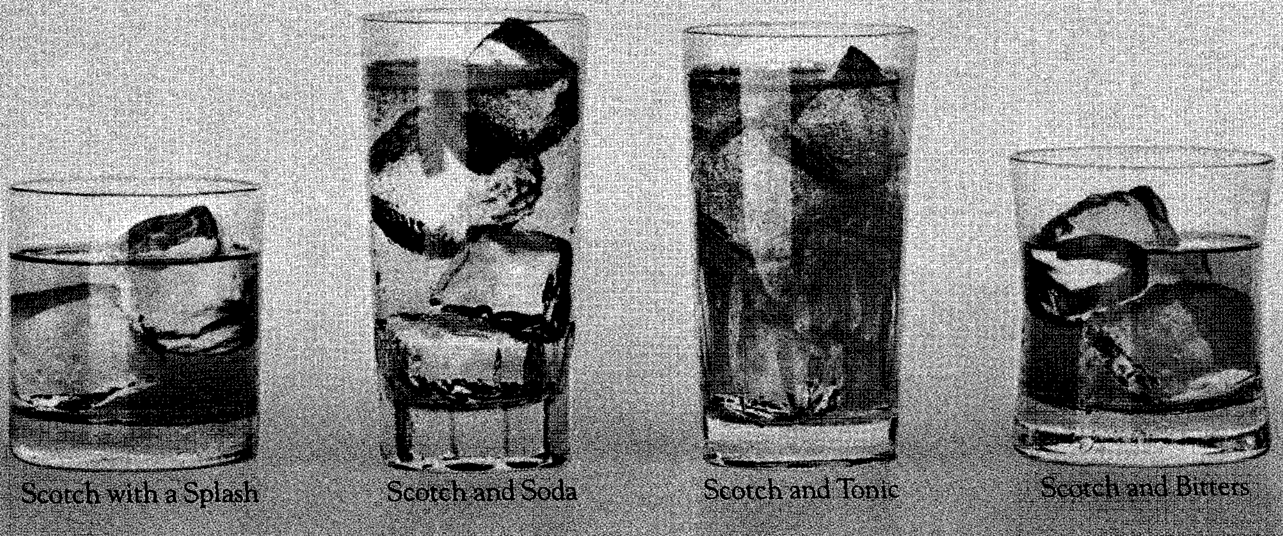

first staging rehearsal with Dano Raffanti. (These rehearsals go on daily at the Met; when *Die Walküre* is on the main stage, *Der Rosenkavalier* will be on the rear stage, and scenes from *La Bohème* will be getting blocked out in a small studio on the second floor. It is in these rehearsals that the principals get to know one another. "Why you not buy American Express warrants like I tell you to?" Mario Sereni asked Lesley Koenig in early February. "I double, I triple my money. I wish I know when to sell.") The morning after the one time Linda Zoghby had sung with Placido Domingo she came in early to work with Raffanti. The Zoghby-Domingo night had been extraordinary, but Zoghby was subdued when she appeared at rehearsal. "I'm told I looked like a truck driver during the Act I scene at the table," she said. The evening had been her first *Bohème* of the season, and she was worried that she hadn't studied Teresa Stratas's performance well enough. "I'm trying to do everything exactly as Stratas did it," Zoghby said. "And Act IV is driving me crazy."

10:20 P.M.: Only death is left. In the soundproof directors' booth, at the rear of the orchestra, David Kneuss and Lesley Koenig have taken their seats to monitor the activities onstage. No singer is a hero to his director, and at times, says Kneuss, "we get so frustrated at what they're doing up there we start banging on the walls." Outside the directors' booth, far away from Mimi's final seizure, Lois Binetsky, the ticket taker who waits at the front door of the house, is ready to go home. Binetsky keeps very busy during the performances. She sculpts wax molds for the jewelry she designs in the basement of the Met. As Mimi and Rodolfo are reunited, she pulls out a silver stickpin. "I made this during *Il Trovatore*."

Inside the booth, Lesley Koenig is complaining. "I've been in this house for 14 hours and 35 minutes," she says. "All day long I've been studying the score of *Der Rosenkavalier*. I haven't had one call from the outside world. Mimi's death is not a moment too soon." But death does not come so fast. First, there is the dance. Marcello and Schaunard have choreography—a jig that has been rehearsed and re-rehearsed, and nineteenth-century horseplay that involves an overturned table, a run across the Paris rooftops, a fake duel, and a raw fish being thrown from friend to friend. "The raw fish is real," David Kneuss says. "We used to have a rubber one, but Franco didn't think it looked real enough, so he sent down a memo to the props department, 'Please send up a real trout.' So the props department gave him a real trout, a cooked trout, and during the dress rehearsal when Mario tossed it to Richard it exploded all over the stage."

Tonight there is no such incident to add to Metropolitan Opera lore, only a minor glitch noticed in the directors' booth. "Oh, for God's sake," says Koenig. "Linda still has confetti in her hair. Why didn't anyone catch that?" The snow is an irritation, and so is the nightly 10:20 P.M. worry about Mimi's pillow. If Marcello doesn't place it exactly right on the deathbed, the entire balance of the piece will be disturbed, and Mimi will not be able to sing properly. "Every single Mimi complains about that tattered pillow," Koenig says. This night the pillow is not a problem. As Koenig and Kneuss both cry out "Die, Linda! Die, die, already," Linda Zoghby holds her hand in the air for what seems an eternity before it finally floats down, slowly, slowly, then drops like a hammer. "*Dormire*," she gasps. The time is 10:49.

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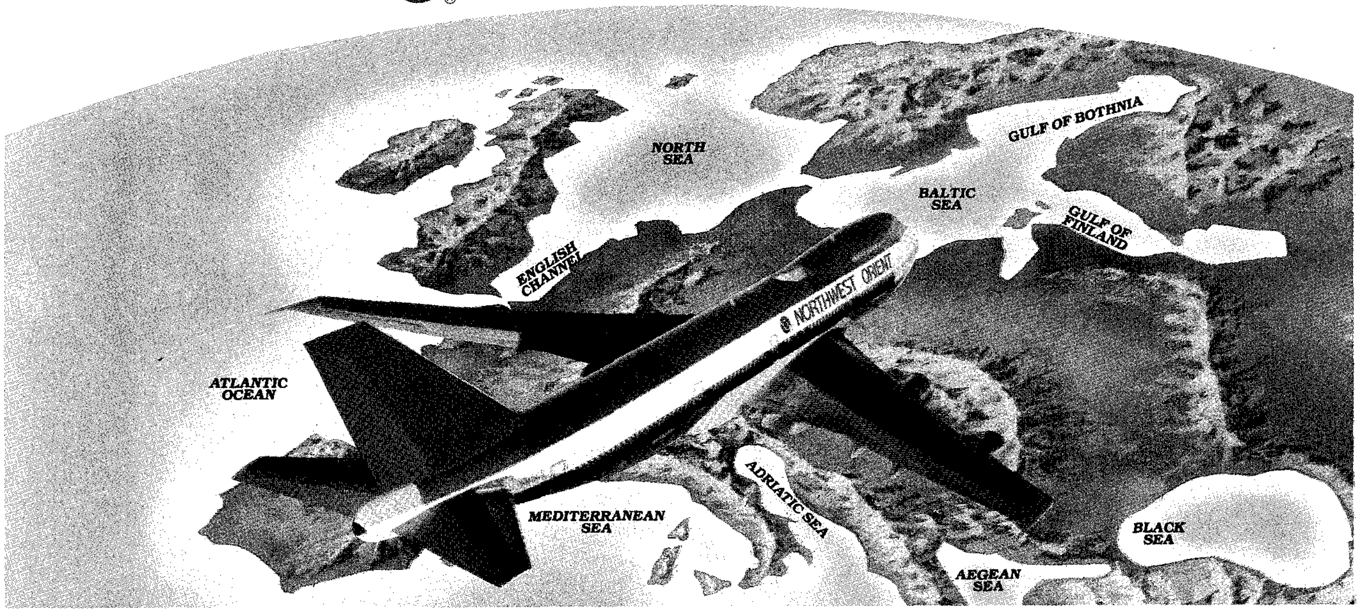

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VII

Far from the glittering world of money, power, and celebrity, the ordinary life of New York continued its dangerous and remorseless passage. In Queens, a nineteen-year-old named Rodney Boone was found guilty of arson and reckless endangerment for trying to burn down an apartment house in Corona. In that house lived a man who had beaten Boone in a street fight. The South Bronx Development Organization announced that "suburban" ranch-style houses would soon be for sale on Charlotte Street, in the enrubbled heart of America's worst slum. The first two prefabricated models had been erected and looked like something from a fifties Doris Day movie dropped into a film about postwar Berlin. They were the first of 90 houses, the organization explained, and they would sell for between $47,000 and $53,000. In the rain, nobody came around to look at houses in the South Bronx.

Elsewhere in the Bronx, Joseph Prioleau, 23, was convicted by a jury of the kidnapping, robbery, and rape of a Columbia University student. He and a partner had grabbed the student outside Columbia on January 19, 1982, forced her into her own car, hit her on the head with a pistol, drove her to the wilderness of the South Bronx, robbed her of $60, some jewelry, and a credit card, and then raped her. They dumped the young woman into the snow and drove off in her car. Three days later, Prioleau and his partner were picked up, still driving the stolen car. He had two previous felony convictions and was facing 25 years to life in prison. Everyone here would forget him except his victim.

In Manhattan, a 28-year-old woman named Lisa Landan was arrested in the murder of her neighbor, a 25-year-old photographer named Scott Teitler. The cops said that Miss Landan had acted as a decoy to get Teitler to open the door of his apartment, at 7 East 14th Street, down the hall from her apartment. Three men then entered the apartment with drawn guns to rob Teitler of the drugs they thought he was dealing. Teitler's wife, Robin, was in the apartment at the time, but said she didn't see the shooting. When the cops got there, they found Teitler, some drug paraphernalia, a revolver, but no drugs. Another of the city's cocaine melodramas. Lisa Landan was taken away in the rain.

Upper West Side survivor.

For one group of New Yorkers, the city seemed more dangerous than ever: the old. Some profess to see a certain dark glamour in the mean streets of New York. But there is no glamour for the old, and that is too bad, for they make up a substantial proportion of the city. More than 1.3 million New Yorkers are over 60. Of those 65 and over, 40,000 reside in the city's 216 nursing homes, 33,000 take lunches at senior citizens' centers, and another 6,000 eat through the Meals-on-Wheels program. That day, there were 77,332 people over the age of 85 in New York, of whom 52,635 were women.

For many of them, fear was the basic emotion of life. After working here all their lives, they were afraid to walk through their own neighborhoods. They were afraid to use the subways. They were afraid to shop. They could no longer afford the Broadway theater or dinner out with friends. The reason was simple: On the streets of the city, young men waited in ambush. On that day, the rain was to some older New Yorkers a relief. It deprived them of the need to decide. The rain said: Stay home. And so they did not have to risk all on some small journey that could end in death.

Some of the very young were not much safer than the very old. There were 1,765,467 children in the city at the time of the 1980 census, of whom 546,313 were living with only their mothers. In some cases, there seemed to be little advantage to having both parents at home. A five-year-old named Curtis Martin Jr. lay in the pediatric unit at Kings County hospital with second-degree burns over his upper body, and numerous cuts and bruises. His father, Curtis Martin, 26, had beaten the boy with a belt buckle, the police said, and then shoved him into a hot oven. The boy's mother, Norma, said her husband believed the devil was in the boy and he had to burn the devil out of him. When Housing Authority Police came to the Martin home, at the Marcy Houses, in Bedford-Stuyvesant, the injured child was crying in agony, the apartment was filthy, and the father was standing alone in the middle of the floor. They took him to the station and the child to a hospital.

All over the city, there were other people in trouble. They came to places like Kings County hospital, St. Vincent's, and Bellevue to turn themselves in, afraid of self-destruction, paralyzed by depression. They joined hundreds who were part of the loose change of the city: alcoholics, drifters, shopping-bag ladies, the walking wounded.

"Got me livin' like a dog," said a man standing in front of the New York

Photograph by James Hamilton.

Coliseum at 7:40 p.m. He was black, in his sixties, holding a brown plastic garbage bag crammed with all his earthly possessions. "Livin' just like a dog."

In some cases, dogs had it better. Two hundred and thirty animals were brought into the shelters and clinics of the A.S.P.C.A. for care and treatment. Ambulance drivers and the public brought in 129 of them: 86 dogs, 41 cats, and two pigeons. The society responded to 41 reports of cruelty. In Manhattan, 57 animals were put to sleep.

Human beings tried various strategies for dealing with the dangers of the city. One was music. At 9:30 p.m., Lou Reed played his first set at the Bottom Line. If there is a true poet of the city's damaged, it's Reed. For years, he has written jagged, spiky songs about junkies and murderers, about victims without voices. His song "Heroin" made that most devastating drug seem more dangerous and attractive than ever before. In "Street Hassle," a strung-out junkie drags his OD'd lover into the street to make her look like the victim of a hit-and-run driver. Reed came onstage in black leather jacket, black jeans and boots, and started singing "Sweet Jane," which he'd recorded more than a decade earlier. In the sixties, Lou Reed looked as if he could do anything. He was one of the few rock-'n'-rollers ever published in the Paris Review; *he was a friend of Delmore Schwartz's. And then in the seventies, something happened. He began to curse out audiences and insult the executives of record companies. He issued a Dadaistic two-record set that could most generously be described as noise.*

On this night, he seemed to have come back from wherever he had been. He acknowledged the length of his career, did songs from those seventeen hard years, and added new ones that were as good as many of the old. The audience cheered, and some called for the old anthem of decadence. "'Heroin'!" someone shouted. "'Heroin'!" But Lou Reed refused to sing that song. The set took an hour and a half, and for an encore he did "Some Kinda Love." When he was finished, the audience filed out slowly into the rain while ushers nudged the strays toward the doors.

Lou Reed was not the only musician trying to help himself and others, as they say, make it through the night. Ron Carter was at the Knickerbocker Saloon, playing his passionate urban bass. Chris Connor was singing at Marty's. Dexter Gordon was bringing his tenor, and his blues stories of junkie pain and lost years, into the Village Vanguard. Dozens of other places were open all night. No other city in the country that day was enriched by as much music. Perhaps this was no solace to the too young and the too old, the harmed and the violated. But for many New Yorkers, music was one reason they couldn't live anywhere but in the rainy city of the damaged, the injured, and the lost.

Ron Carter at the Knickerbocker Saloon, in the Village.

Photograph by Chuck Fishman.

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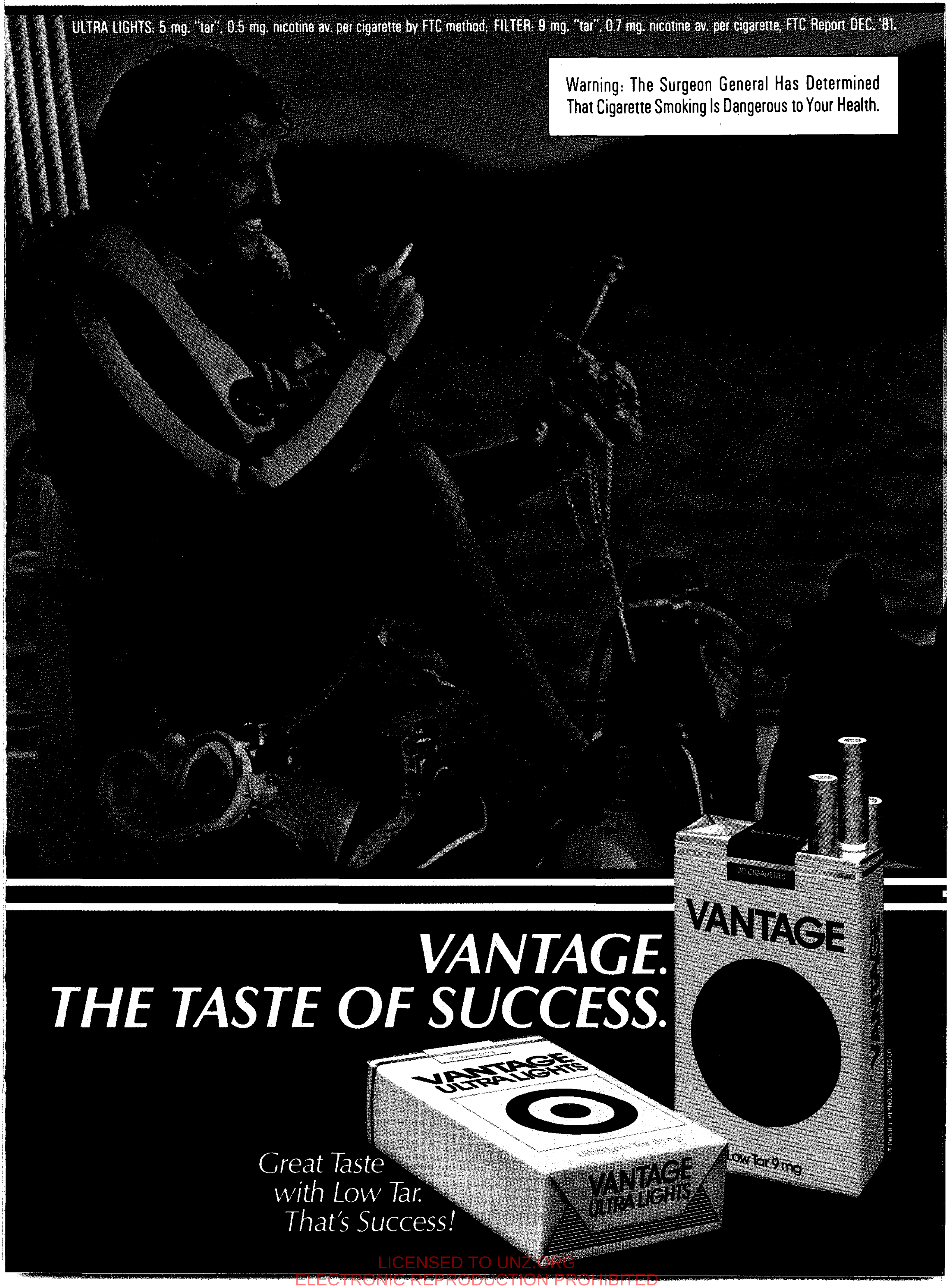
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NIGHT WATCH AT BETH ISRAEL

A NEW LIFE

BY

NICHOLAS PILEGGI

Mrs. Goldie Golding, a 34-year-old Brooklyn schoolteacher, had been waiting for nearly three hours for her child to be born. She and her husband, Shimon, an insurance salesman with Metropolitan Life, had arrived at Beth Israel's Dazian Pavilion, east of Second Avenue between 16th and 17th Streets, at five that afternoon and had checked in to one of the hospital's "in-bed" delivery rooms.

These special rooms are intended to create a more domestic feeling than is normally found in hospital maternity facilities—Mrs. Golding's room included a rocking chair, brightly colored prints on the walls, a television console, and a queen-size maple-frame bed. But Goldie Golding hardly needed such trimmings to feel at ease. Her doctor, Lionel Roseff, had delivered all four of her previous children, and once again he was providing no less than the best for his patient. "No amphitheaters with bright lights, no getting wheeled around from labor rooms to delivery rooms and back," he said.

At 8:30, Dr. Roseff—now dressed in the white surgical gown and green plastic cap he would wear during delivery—said he had decided to induce labor because Mrs. Golding was significantly overdue and there had also been a sign of blood incompatibility.

By 9 P.M., Mrs. Golding's husband had begun to wrestle nervously into the disposable green surgical smock expectant fathers are required to wear in the birthing room. "There's a saying around here," Dr. Roseff said, "that if a husband should accidentally be given a set of whites, he'd self-destruct."

Suddenly, Mrs. Golding began to push. Dr. Roseff and the nurse, Benita Daus, prepared for the delivery. Shimon Golding, his face now hidden under a surgical mask and a green plastic cap he had pulled down to his eyebrows, rolled his eyes toward the ceiling for a moment as if in prayer.

According to nurse Daus's wristwatch, it was exactly 9:22 P.M. when the room filled with the first yelp from seven-pound one-ounce Meir Golding. Dr. Roseff and the nurse leaned intently over the mother and infant for a few moments and then held the baby triumphantly aloft for his mother and father to see. He had lots of wet brown hair and was waving his arms and legs as he yelled. Dr. Roseff placed the baby on his mother's stomach. "Infant bonding," he explained. "It helps the baby, and it also helps the mother."

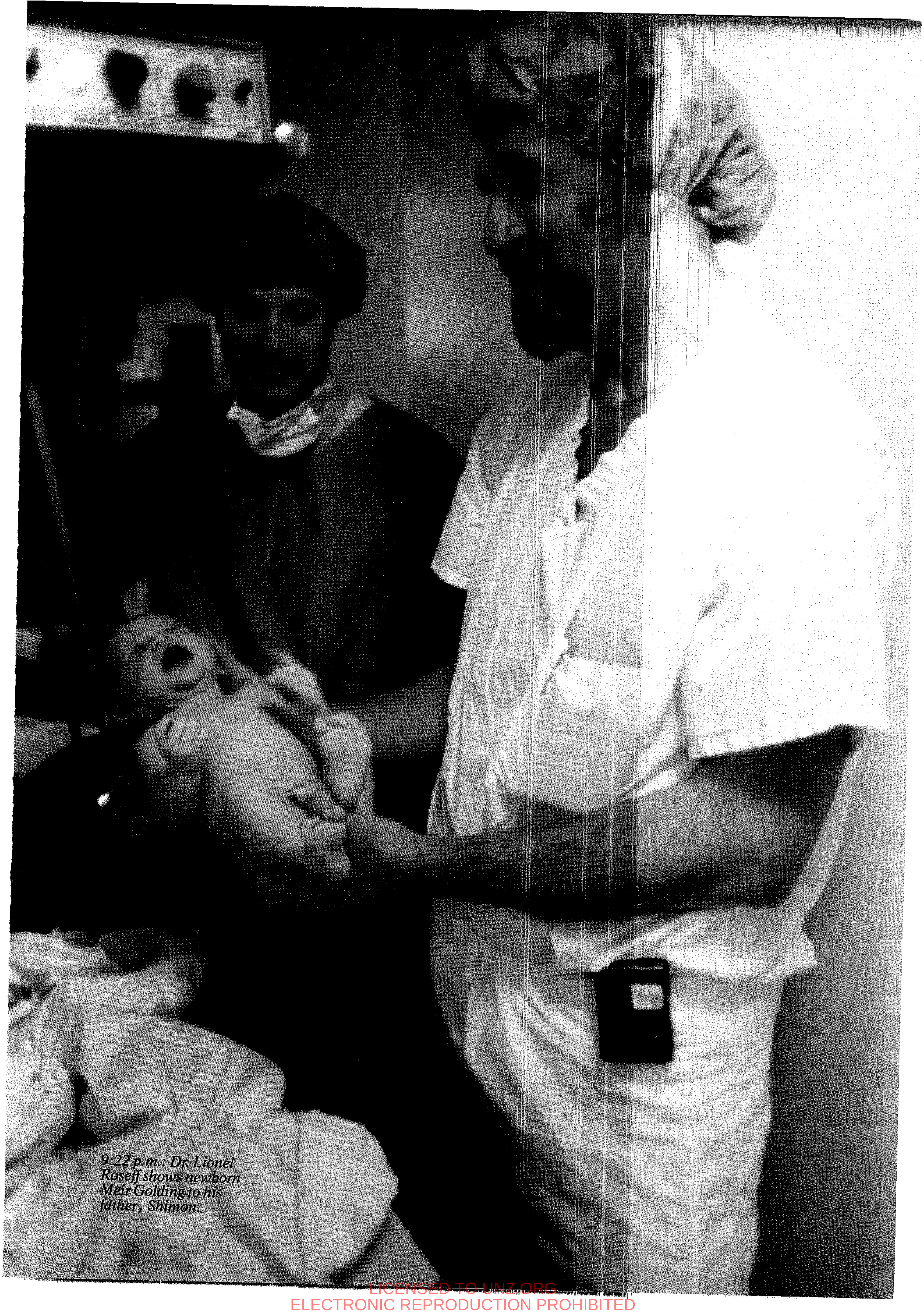
Mrs. Golding lifted the baby's head so that she could look at his face. She touched his hands, his fingers, his face. She smiled at her husband. Everything was fine. "The delivery was routine," Dr. Roseff said, "but the arrival is always something special."

Meir Golding's arrival was only one of eleven at Beth Israel on March 1. He was joined by Carrie Lee Gabriel, whose 25-year-old mother, Debbie, will soon be returning to her secretarial job at the Burson-Marsteller public-relations firm. And by Jasmin Monique Vega, whose father is a prison guard. And Nancy Reane Osman, whose middle name means "gazelle" in Arabic. Meir Golding's birth, however, was special not just to his parents but to the hospital: The boy's great-great-uncle was Samuel H. Golding, a banker and philanthropist who was one of Beth Israel's early benefactors and served as a trustee of the hospital for 34 years.

Beth Israel has changed mightily since Samuel Golding's day. It was founded in 1889 by 40 Lower East Side merchants, each of whom contributed 25 cents toward a storefront clinic at 97 Henry Street to serve the Eastern European immigrants then flooding into the city. "They did it because the city hospitals at the time wouldn't take patients who hadn't been residents for over a year," says Robert G. Newman, the hospital's current director. "Also, the newly arrived Russian- and Polish-Jewish immigrants of that day didn't feel welcome uptown at the German-Jewish 'our crowd' Mount Sinai Hospital."

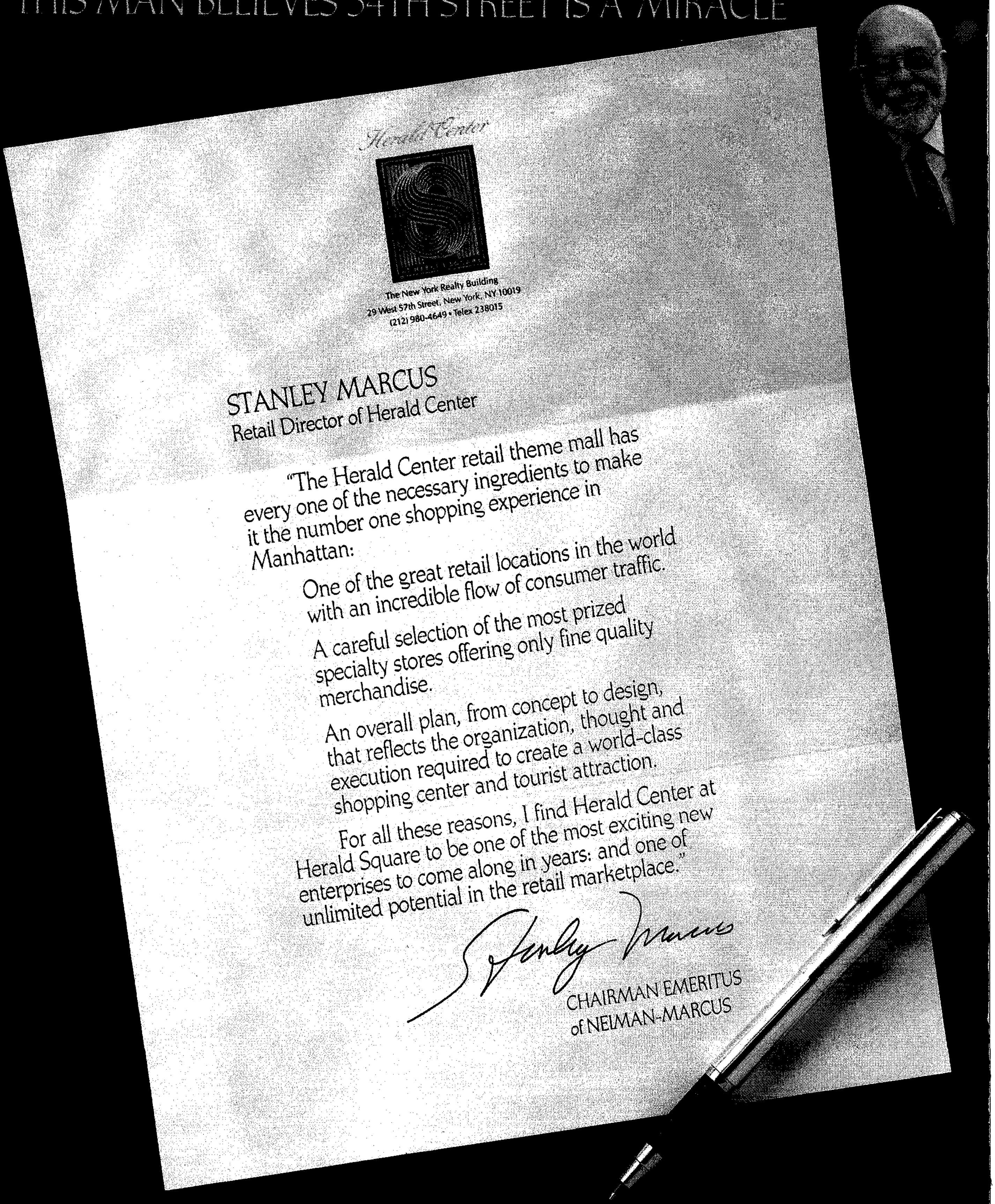
Today, Beth Israel still takes a large number of Jewish patients, but because the Lower East Side has changed from

Photographed by David Burnett.



9:22 p.m.: Dr. Lionel Roseff shows newborn Meir Golding to his father, Shimon.

THIS MAN BELIEVES 34TH STREET IS A MIRACLE



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Tito Fontani signs the medical forms while his hand is cleaned and stitched.

an Eastern European ghetto to a largely Hispanic area plagued by crime, drugs, and alcohol, the hospital has had to adjust accordingly. Its accounts, which were once maintained in both English and Yiddish, are now done in English only. And the lighted blue-and-white sign at the emergency entrance, on East 16th Street, originally written in English and Yiddish, is now spelled out in Spanish and Chinese as well. "We have always drawn from one of the most ethnically mixed communities in the world," says Dr. Robert Wallach, the head of Beth Israel's obstetrical unit, "and that tradition has continued."

While not as big as the Columbia-Presbyterian and New York Hospital–Cornell Medical Centers, Beth Israel could, by itself, easily handle the health needs of almost any American city other than New York. It has 966 beds and an annual budget of $189 million. The staff of 4,500 includes 850 attending physicians and dentists working out of five patient-care facilities, two staff residences, several brownstones, and a school of nursing—a complex of buildings that stretches from First to Second Avenue and from East 15th to East 18th Street.

Last year, 33,000 patients were admitted to Beth Israel, and another 120,000 were treated at the hospital's outpatient clinics. The emergency room treated 48,000 patients, and the maternity section delivered 3,195 babies. (On the day Meir Golding was born, an 83-year-old man succumbed to heart disease, a 69-year-old woman died of pulmonary complications, and a 64-year-old man died of lung cancer. A total of 116 patients were released, and 109 others were admitted.) Among the daily housekeeping chores in this city within a city are the provision of about 4,000 meals (over 3 million calories) and 15,000 cups of coffee, the washing and polishing of over a million and a half square feet of floors, and the laundering of 9,000 pounds of linen, including 3,000 sheets and 4,000 towels.

As March 1 began, Dr. Andrew Salzberg, a 32-year-old graduate of the University of Florida College of Medicine, was the senior resident surgeon on duty. He was in charge of a team that included three doctors, three nurses, an X-ray technician, and two P.A.'s, or physician assistants, whose job is to interview patients and classify their complaints. Salzberg, like the other doctors working that night, was to end his two-month emergency-room stint at 8 A.M., and he was looking forward to a schedule less onerous than the 24 hours on and 24 hours off required of surgery residents.

Tonight, however, there was no time for musing on lighter duty. Non-emergency patients had lined up in the waiting room to be interviewed by the P.A.'s. Their reports, written on four-ply hospital forms, are placed on a shelf near a bank of curtained examining rooms and are picked up in rotation by the doctors as soon as they become available. The examining rooms, called "the strip" by the emergency-room staff, are used for 90 percent of the emergency patients who show up complaining about backaches, persistent colds and fevers, and toothaches.

Across from "the strip" and near the ambulance entrance are three "acute care" examining rooms, used for victims of car crashes, stabbings, heart attacks, and the other traumatic events that are the stuff of emergency rooms. These areas are provided with life-support systems and surgical monitoring equipment. Cardiac patients can be treated there immediately, and the acute-care equipment is mobile enough to allow moving patients to the hospital's fifth-floor operating room without detaching them from the original hookups.

At 1 A.M. on March 1, however, there were no major emergencies and no acute-care patients in the waiting room. Most of the patients were chatting with the friends and relatives with whom they had arrived. Others dozed while waiting for test results or further treatment. Ailing mothers who had been unable to leave their children at home rocked or played with the youngsters, most of whom appeared cranky and confused.

It was shortly after one when Leoncio Perez's turn came to see Dr. Salzberg. Perez had arrived supported by two friends who said he couldn't walk. He said he had hurt his knees and ankles when he jumped from a fire escape on East 7th Street. He was spying on his children, he said.

Dr. Salzberg and Ivan Quevedo, 27, a graduate of Beth Israel's School of Nursing who plans to specialize in acute care and emergency work, helped get Perez onto a stretcher. As Salzberg began examining Perez's ankles and knees, the man cried out in pain.

"X-ray," Salzberg said quietly to Quevedo, who immediately set about assembling the necessary equipment. Salzberg then turned back to the P.A. shelf and picked up another diagnosis sheet.

At 2 A.M., Carmen Rivera, 24, walked in off the street complaining of severe abdominal pains. She had been on her way home when the pains struck, she said. She was still clutching a copy of L. Ron Hubbard's *Dianetics* when she was wheeled into one of the examining rooms. Moments later, four-year-old Jimizta Perez, wearing a red jumpsuit and cowboy boots, was brought in by her mother, who said the youngster had gashed her forehead with a pencil. The wound was minor.

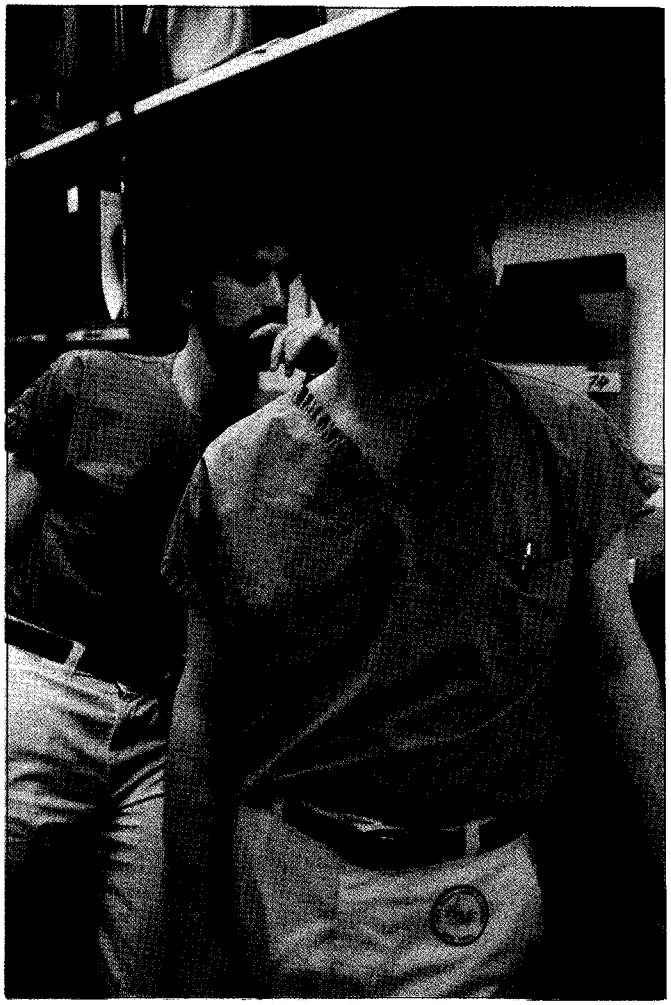
At 2:30 A.M., Mrs. Elizabeth Morales arrived with her husband. She was holding her head to one side and was crying hysterically. Her husband said they had been sleeping when she was awakened by something moving in her ear. He said they turned on the light and realized that the problem was a roach that had crawled in off the pillow. Mr. Morales said he and his wife had tried to get it out themselves, but hadn't been able to.

Dr. Michael Nash, a tall, 25-year-old resident, selected Mrs. Morales's diagnosis sheet from the P.A. stack and promptly led the woman into one of the examining rooms. There, he put a drop of oil in her ear to kill the roach, and then, very carefully, inserted some tweezers and extracted the insect. He held the shiny roach up in the light for Mrs. Morales to see. The woman's tears stopped immediately, and she began to smile.

"It's a fairly common thing in these tenement areas," Dr. Nash said. "I'll give her some antibiotic eardrops, and she'll be fine."

It was 3:20 A.M. when Kevin Finn and "Q" Mackey, of the city's emergency ambulance service, walked into the emergency area with Tito Fontani, a twenty-year-old visitor from Spain. Fontani had been slashed on his right hand while fending off two muggers in a robbery attempt near the IND subway station at Essex and Delancey Streets. Finn, who had served as a medic in Vietnam, had already stemmed the bleeding with a temporary bandage. Nevertheless, this was still an emergency. Quevedo helped Dr. Salzberg move the patient onto an examining table in the acute-care area. As Salzberg began to unwrap the bloody bandages, Quevedo was reaching for a pre-packaged sterilized surgical kit. Dr. Salzberg slipped on a pair of sterilized gloves, and Quevedo almost automatically adjusted the lamp to play directly on the wound. Then he placed a blue plastic bowl with an iodine-colored liquid at the surgeon's side, and Dr. Salzberg began to bathe the wound. The two men moved about the patient calmly, silently, and precisely, their actions programmed by hours of practice. "This is standard emergency-room procedure," Quevedo said. "You often don't have the time to sit around talking about what you're going to do. It's all got to be worked out in advance, like a football or basketball play. It's a give-and-go."

In addition to the emergency room, of course, Beth Israel provides a full range of medical services, including intensive-care units specializing in neonatal, medical, surgical, and cardiac care. There is a pre-natal-diagnostic and genetic-counseling service, a children's plastic-and-reconstructive-surgery unit, and a wide variety of ophthalmological services, including corneal microsurgery and laser therapy.



Drs. Robert Schwartz and Andrew Salzberg finish up their shift.

The hospital's obstetrical unit received a lot of attention last year when its doctors successfully delivered a baby girl who had been formed outside her mother's womb. Beth Israel doctors were credited with beating odds of one in a million by delivering the child, who was dubbed "the miracle baby" by the press. (The parents were so pleased that they returned to New York from Puerto Rico with 50 relatives to celebrate the baby's first anniversary.)

At 8:30 A.M. on March 1, a dozen residents and interns who were scheduled to start as the new emergency team gathered in the pediatrics emergency area for their orientation by Dr. Fred Schwartz, who heads Beth Israel's emergency unit. He welcomed the group, telling them that most of the cases they would deal with every day would not be traditional emergencies. Most patients, he said, would be suffering from the relatively minor complaints that used to be handled by neighborhood physicians.

"The last time I looked," Dr. Schwartz said, "there were only nine general practitioners working in Manhattan south of 14th Street. For many people, the city's emergency rooms have become the private doctor. By state law, anyone who comes to an emergency room and requests to see a physician must be able to see a physician." (Patients who are not on either Medicaid or Medicare are charged $60 per visit by the hospital, and they are also charged for whatever medication they may be given.)

"Diagnosis and treatment often take time in the emergency unit," Dr. Schwartz continued, "and many patients become anxious. We have to explain that the more seriously ill or injured must be treated first, even though they may not have been the first to arrive. Emergency patients are usually ailing and frightened. To them, being sick is their emergency. We've got to try and sort all that out.

"In emergency units today you'll see a lot of drug- and alcohol-related problems. The use of drugs, for instance, is almost always accompanied by massive infections and abscesses caused by filthy needles and the breakdown of the addict's whole vascular system. Soon the liver has difficulty getting rid of all the impurities. We've had addicts come in here who have been shooting up heroin mixed with talcum powder, and talc doesn't dissolve."

Drug cases often present non-medical problems. "Dealing with overdosed patients can be particularly sticky," Dr. Schwartz went on. "You'll get a patient brought in just about dead. He'll be turning blue. Then, just as soon as we inject them with Narcan—that's an anti-heroin medication that blocks the reaction to the heroin—they begin to wake up. The only problem is that almost all of these addicts wake up fighting. They're mad at us. They scream at us and swing anything they can get their hands on. They're mad because we just took away their high. They've just spent $100 on a high and we've gone and taken it away. It's almost impossible to convince them that they were practically dead. It's so bad that we usually have to get some strong nurses and security guys to hold the addicts down when they come out of their comas. They've broken the hand railings on just about every one of our stretchers."

Most of the hospital's addict population comes from nearby "alphabet city," the devastated area along Avenues A, B, C, and D between East 14th Street and East Houston Street. In response to the desperate addict population there, Beth Israel runs a methadone treatment program, the 274-bed Bernstein Institute, on Second Avenue near East 17th Street. The institute has served as a detoxification hospital for both addicts and alcoholics since 1961. "That's one of the reasons why we get so many addicts here," one of the emergency-room nurses said. "They've come to think of us as home."

The situation is so acute that the hospital has actually become something of an addict maternity home. One reason is that Beth Israel has an obstetric-gynecological program specializing in methadone maintenance and drug-addicted mothers. "Children born of addict mothers are inherently tough little babies," Dr. Wallach said. "The pressures on the mother excite maturation in the child. It almost forces the development of the infant. There is a noticeable absence of such things as hyaline-membrane disease, a lung and respiratory deficiency found in premature babies. The real problem today has to do with the nutritional care that follows the birth. We have children coming in for care whose parents simply cannot afford to feed them properly. The joke about the government making ketchup a vegetable is only the tip of the iceberg."

By 6 P.M. "the strip" in emergency was beginning to fill up. Patients who had already been examined began to get restless and roam the area.

"Everybody back in your rooms," nurse Margaret Boyd yelled. "We're waiting for your test results, and if you're not in your room we won't know where you've gone."

Slowly, the bandaged patients shuffled back to their cubicles.

At 7 P.M., 28-year-old Angel R. was brought in cradling his swollen left hand and arm.

"It's cellulitis," concluded Dr. Richard Gordon, the medical resident, after giving Angel a preliminary examination. "We'll X-ray it just to make sure there isn't a break, but we see this sort of thing all the time. It comes from the continuous infections addicts live with as a result of the constant use of dirty needles."

Angel, who was wearing a large wooden cross around his neck, retreated to a chair near the X-ray room to wait his turn for treatment.

"James Calvin," Margaret Boyd called out. "We've got your crutches." When Calvin came forward, she proceeded to show him how to use them. "Have you ever been on crutches before?" she asked. Calvin shook his head.

"Okay," she said, "begin by not looking down."

It was 9 P.M. when Rose Mary Vega, 26, showed up complaining of sudden headaches, back pain, a stiff neck, and light hurting her eyes. Dr. Steven Rapaport, also 26, a first-year surgery resident who was just starting his two-month tour in the unit, examined her. A few minutes later, he said, "I didn't like the combination of symptoms, and when I found that she had two previous bouts with meningitis I ordered a lumbar puncture."

Just then, a piercing scream rang out in one of the examining rooms. The scream came from six-year-old Wilber Bacot, terrified at the prospect of having his head wound sewn up by Dr. David Laskow, 28, the second-year surgery resident who had replaced Dr. Salzberg for the morning shift.

"He's a screamer," Dr. Laskow said. "It doesn't hurt anywhere as bad as it sounds."

Angel's X-rays came back negative. The arm was not broken. The swelling was, as Dr. Gordon had expected, due to massive infections, and he was given dicloxacillin, a powerful antibiotic that would relieve the swelling and pain almost immediately. "We write him up as an 'E.C.'—extenuating circumstances—when we know the patient really can't afford the drug." Suzanne Pugh, the head nurse on duty, checked the prescription. "Most of the junkies we supply with those pills don't even use them, no matter how much pain they're in," she said. "They cost up to $3 each legitimately, and lots of addicts will sell off their pills to another junkie in pain in return for a fix. It's tragic and sick. We've had them come in with their arms and legs swollen, looking for help, and when we go to find them we catch them in the bathroom shooting up."

At 10:30 P.M. Dr. Lionel Roseff, the obstetrician who had just brought Meir Golding into the world, walked into the emergency area. He began filling out the necessary forms concerning the child's birth and his own report as an admitting physician. He did the paperwork in the emergency area because the administrative office had closed.

"Is it true the baby was related to Golding?" Grace Kraskin, a Beth Israel administrator who had been working late that night, asked.

"Yes," Roseff said. "He was born across the street from the building named after his great-great-uncle." ■

VIII

In the end, it was just another day in a cold New York spring. No airplanes flew into the Empire State Building. No celebrities or politicians were assassinated, and there were no natural disasters. In the city rooms of the newspapers, editors complained that it was a slow day for news, but that day the Times sold 394,693 copies in the city and 1,068,502 around the nation. The Daily News and the Post refused to release circulation figures, but sales were undoubtedly reduced by the rain and the Jersey Transit strike. Business also seemed slower in the city's department stores, but midtown hotels reported a 10 percent increase in registrations.

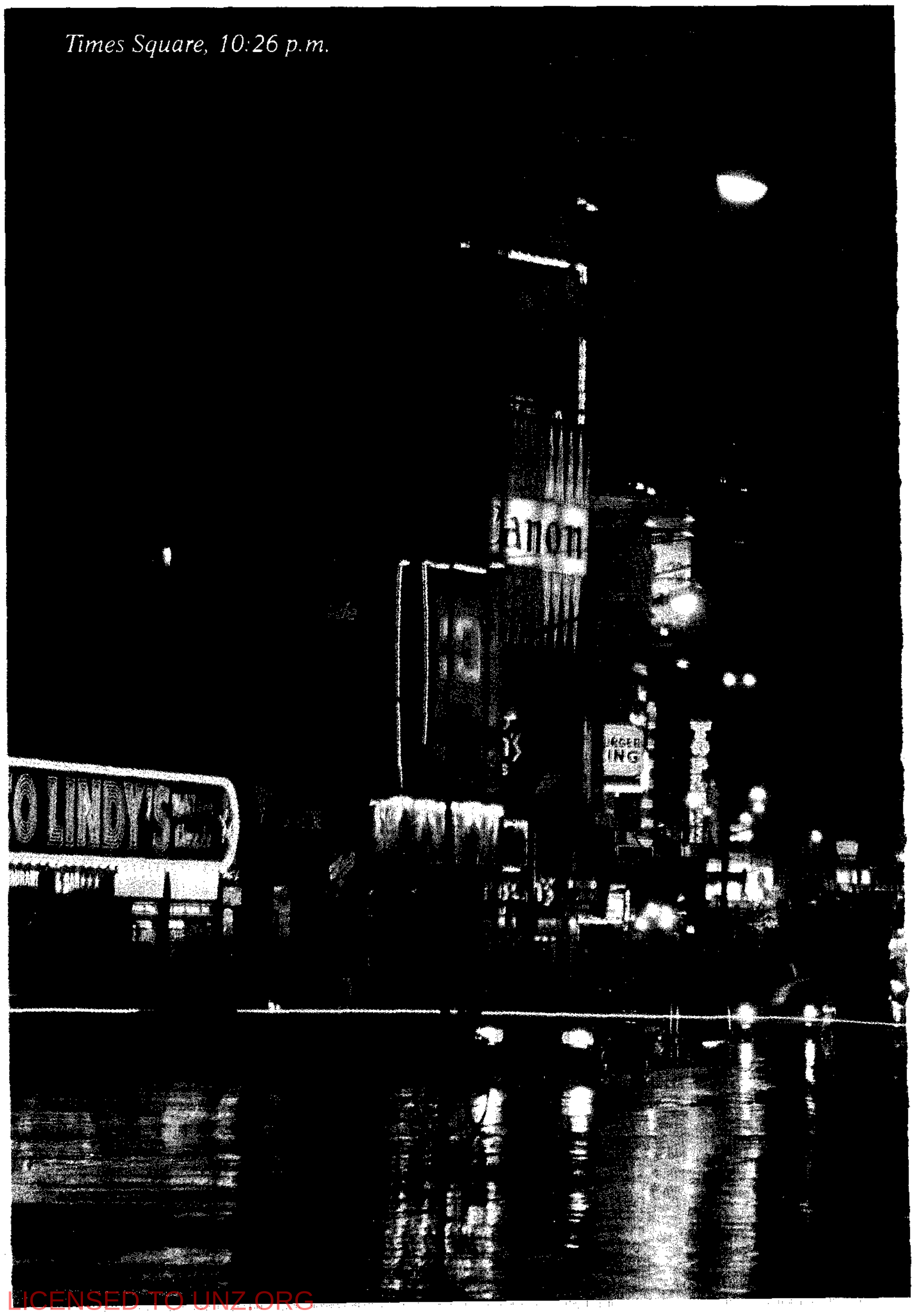
"Because of the strike, New York companies are looking for blocks of rooms for their New Jersey employees," said Edward Moles, of the Sheraton Corporation, which operates the Sheraton Centre and the St. Regis–Sheraton. "We'll probably sell out today. It's picking up quickly."

The sun went down at 5:49 p.m., although nobody could really tell; except in the morning, the day had been devoid of sun. For all its steadiness, the storm deposited a mere .42 inches of rain on the city. Street vendors had a bad day.

The biggest day of all was on Wall Street. The Dow Jones industrial average soared, as 103.75 million shares were traded on the New York Stock Exchange. The average of 30 industrials rose 18.09 points, to close at 1130.71, the highest in the nation's history. Nearly three stocks rose in value for every one that declined, and the leaders were blue chips: energy, steel, retail, auto, airline, and technology stocks. The American Stock Exchange had an equally good day, with 8,881,890 shares traded. The market news buoyed many people at all those elegant evening parties. The recession seemed to be ending at last; as a topic of conversation, everything else paled, including the news of Raquel Welch's miscarriage and the conclusion of M*A*S*H.

But in most areas, ordinary life went on. By the end of the day, the Fire Department had responded to 223 fires and 395 false alarms; there were no fatalities in fires. The Emergency Medical Service took 864 people to hospitals, including 39 women in labor, 8 people who had been shot, 9 who had been stabbed, 8 suffering heart attacks, 4 who had been poisoned, 134 who were having difficulty breathing, 148 who said they felt sick, and one person with a headache. Forty people were D.O.A.

A businessman named John Esposito, 39, turned himself in to federal authorities in Brooklyn. They claimed



Times Square, 10:26 p.m.

at he had swindled three banks of $10-illion and then fled to Ireland. He was leased on $1 million bail and told to ıy away from airports. At the New ɔrk Aquarium, in Coney Island, ·terinarians were feeding a diet of fish, ·otein, heavy cream, vitamins, and ıtibiotics to a nine-month-old harbor ·al that had been found in the sand at ·each 78th Street.

The American Broadcasting ompanies announced that earnings in ıe fourth quarter of 1982 were down 6 ·rcent, to $41 million, mainly because of ıe effects of the football strike. City ·arshals carried out 97 evictions.

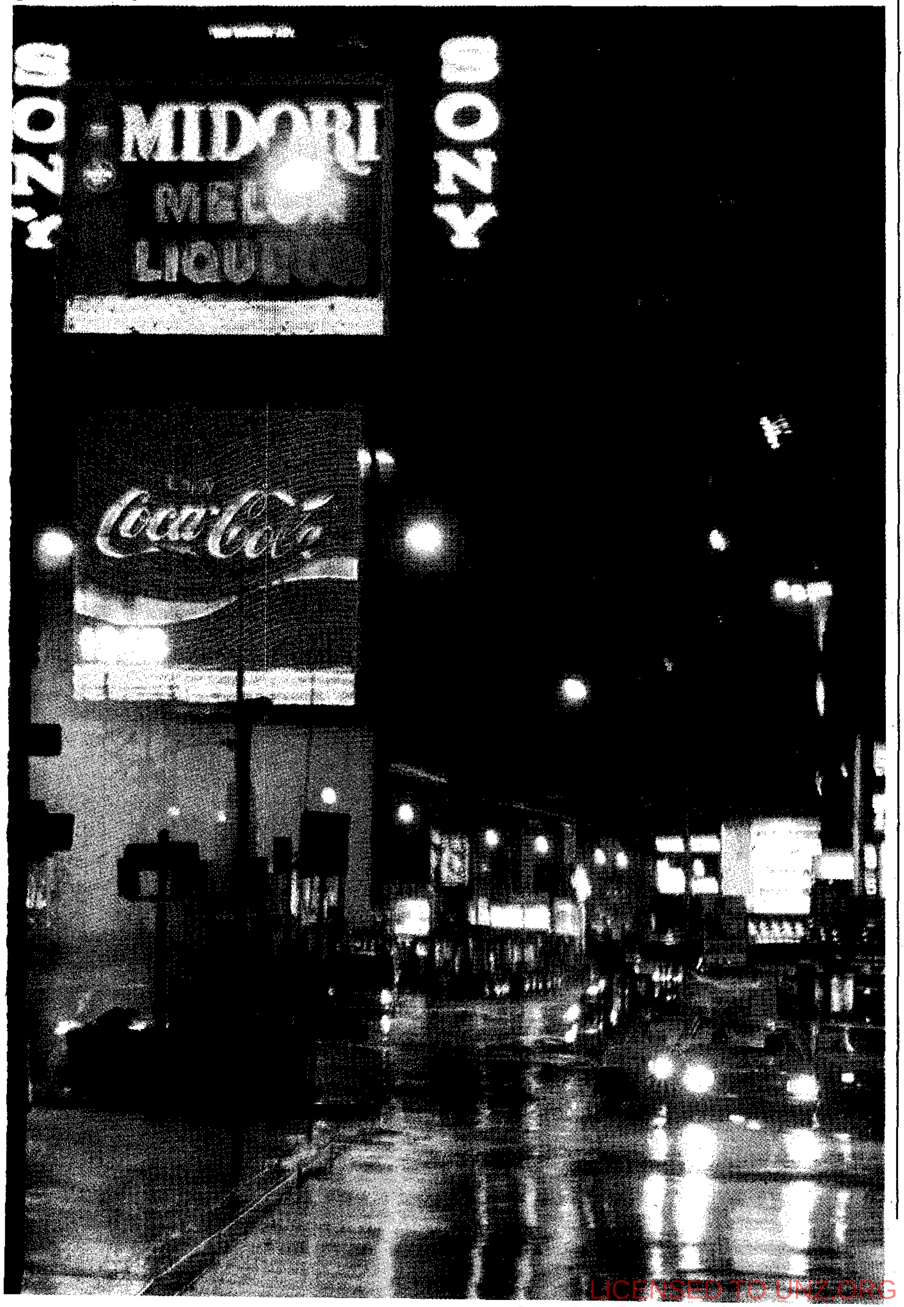
New Yorkers used the telephone: 47,591,932 calls were placed in the city, with 843,740 requests for ıformation and another 712,279 for ·erator assistance. They took the ıbway: 3,326,545 fares were paid that ay, and 4,851 subway cars were in ·rvice (1,263 cars were in the shop for ·pairs). They traveled on buses: 1,002,575 riders. They took taxis: 629,458 fares were carried by the city's 11,787 medallion cabs, at an average charge of $3.20, without tip.

And they ate. In that 24-hour period, New Yorkers consumed an estimated 2,828,655.6 pounds of red meat and veal, 1,065,589.2 pounds of pork, 1,201,209 pounds of poultry. Another 440,700 pounds of fish moved through the fish markets, and diners demolished 5,928,551.6 pounds of dairy products, 4,979,208 eggs, and 135,619 pounds of animal fats.

That left a mess to be cleaned up. In the face of the steady rain, the Sanitation Department picked up 10,963.6 tons of garbage, using 1,065.5 trucks (the half representing a half-shift). They might have picked up more, but 348 trucks were out of service.

Radios blared all over the city. WNEW-F.M. played 294 songs. WMCA had calls from 3,822 listeners who wanted to get on the air, and 53 of them made it. The call-ins were about sex, El Salvador, politicians, Reaganomics, crime, fear, and God—some of the regular subjects of the city's endless discourse.

At seven in the evening at the Frank E. Campbell Funeral Home, on upper Madison Avenue, an overflow crowd came to say good-bye to Tennessee Williams. The group sang "Abide With Me" and the Reverend Sidney Lanier urged a moment of silence "to rise above our own woundedness." There were scripture readings by three old friends: Lady Maria St. Just, of London; Williams's former agent, Bill Barnes; and Charles Bowden, who produced The Night of the Iguana on Broadway in 1961. The dead playwright's brother, Dakin, wandered about, and at the end of the service the four participants stood together in front of the white-draped closed coffin, which was banked with huge sprays of white flowers. The instant cliché was no less true for being a cliché: He was a man who had depended on the kindness of strangers.



But if there were some New Yorkers who mourned Williams, many didn't care. On this, as on most days, New York forced the majority of its citizens to consider their own lives first. The reasons were basic and primitive: The city was dangerous; one could not spend much time mourning the dead when the living were a constant threat. Others were simply too busy with their own careers, children, ambitions, successes, and failures.

No city is more political, and no city is capable of greater contempt for politicians. There was a special election in Queens, which meant much to a liberal Democrat named Gary Ackerman, who won a landslide victory and would succeed the late Benjamin Rosenthal in Congress. But for most New Yorkers the election was of little importance; they were too busy working, eating, dying, living.

The police patrolled the streets, bureaucrats oiled the engine of government, businessmen consummated giant deals, the rich and powerful met one another for lunch, the poor struggled against bleak despair, the spirits of many were consoled by the glories of music and art, and doctors came to the aid of the hurt and the injured. That day, 199 people died; 320 were born.

An ordinary day. ■

Pete Hamill was assisted in reporting this story by Frederick Allen, Peter Blauner, Larry Estridge, Florence Fletcher, Ellen Hopkins, Rhoda Koenig, Peter Herbst, Molly McKaughan, Deborah Mitchell, Corky Pollan, Eric Pooley, Madeline Johnson, Evelyn Norman, Jennifer Seabury, Amy Virshup, and Mayer Vishner.

Photograph by Ken Regan.

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A Complete Entertainment Guide for the Week Beginning April 13

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Great Chess Movie." #2—Thru Apr. 12: "The Wizard of Babylon."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Apr. 14: "Curtains." Opening Apr. 15: "The Evil Dead."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Apr. 11: "Middle of the World"; "Charles—Dead or Alive." Apr. 12: "Charles—Dead or Alive"; "Return From Africa." Apr. 13: "Return From Africa"; "A City at Chandigarh." Apr. 14: "A City at Chandigarh"; "Messidor." Opening Apr. 15: "Light Years Away." **AGEE ROOM**—The Best of Warner Brothers Cartoons: 1947-58. Thru Apr. 14: The Chuck Jones Special. Beg. Apr. 15: Mostly Bugs.

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Hollywood Out-takes." #2—"Out of the Blue."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Bad Boys"; "Caged Heat."

9. **ART—8th St. E. of University Pl.** 473-7014. "Tootsie."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 11: "The Petrified Forest"; "The Man Who Came to Dinner." Apr. 12: "Orpheus"; "Testament of Orpheus." Apr. 13: "Twentieth Century"; "It Happened One Night." Apr. 14: "Lost Horizon"; "The Bitter Tea of General Yen." Apr. 15: "Easy Rider"; "Five Easy Pieces." Apr. 16-17: "The Thin Man"; "After the Thin Man."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Apr. 11-12: "The Last Wave"; "Gallipoli." Apr. 13-14: "Gregory's Girl"; "Don's Party." Apr. 15-16: "Taxi Driver"; "The Deer Hunter." Beg. Apr. 17: "Everything You Always Wanted to Know About Sex"; "Love and Death."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 14: "The Black Stallion Returns." #2—"Sophie's Choice."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Tender Mercies." #2—"Monty Python's The Meaning of Life." #3—"The Year of Living Dangerously." #4—"Monty Python's The Meaning of Life."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "The Verdict."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Tent.: "The Outsiders."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Apr. 14: "Curtains." Beg. Apr. 15: "Lone Wolf McQuade."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Tent.: "The King of Comedy."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Tootsie." #2—"Tender Mercies." #3—"Bad Boys."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Apr. 14: "High Road to China." #2—"Bad Boys."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Raiders of the Lost Ark." Closed Apr. 12, 14.

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"Max Dugan Returns." #2—"The Outsiders." #3—"Ten to Midnight." #4—"The Entity." #5—"Caligula." #6—"The Verdict."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Spring Break." #2—582-5070. "Losin' It."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "48 Hrs."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "E.T., the Extra-Terrestrial."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—"Curtains." #2—975-8369. "The King of Comedy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "The Eagle's Shadow." **EMBASSY 3**—"Vigilante." **EMBASSY 4**—"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Apr. 11: "Autumn Sonata"; "Cries and Whispers." Apr. 12-13: "M*A*S*H"; "Catch-22." Apr. 14-16: "A Streetcar Named Desire"; "On the Waterfront." Apr. 17: "Modern Times"; "City Lights." #2—Apr. 11: "Pink Flamingos"; "Female Trouble." Apr. 13-14: "Alice's Restaurant"; "Bound for Glory." Apr. 15-16: "Dawn of the Dead"; "The Thing (1982)." Apr. 17: "Reds."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Monty Python's The Meaning of Life." #2—Thru Apr. 14: "One Armed Executioner." Beg. Apr. 15: "The Evil Dead."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Lords of Discipline."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Tender Mercies."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Anna Karenina."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Tent.: "Private Life."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Flight of the Eagle."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Man, Woman and Child."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "Max Dugan Returns."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Britannia Hospital."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "The Gift."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Tender Mercies."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru Apr. 13: "The Year of Living Dangerously." Opening Apr. 14: "Duel." #2—"Sophie's Choice."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Tent.: "The King of Comedy." **CORONET**—Tent.: "Baby, It's You."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. Thru Apr. 14: "Next Year If All Goes Well." Opening Apr. 15: "Abuse."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Local Hero." **CINEMA II**—753-0774. "Betrayal."

61st Street & Above East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Monty Python's The Meaning of Life." #2—832-2720. "Soldier of Orange."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Outsiders."

72. **LOEWS NEW YORK TWIN—Second Ave. nr 66th St.** 744-7339. #1—"Tootsie." #2—"Bad Boys."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Say Amen, Somebody."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Man, Woman and Child."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "The Verdict."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "E.T., the Extra-Terrestrial."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Losin' It." #2—427-1332. "Spring Break."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Bad Boys."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Curtains." #2—"The Black Stallion Returns."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"La Nuit de Varennes." #2—"Privileged." #3—"The Night of the Shooting Stars."

MOVIES

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Apr. 14: "The Phantom of Liberty"; "Simon." Beg. Apr. 15: "Nazarin"; "Los Olvidados." #2—"Diva."

89. REGENCY—B'way nr. 67th St. 724-3700. Apr. 11-12: "Carnegie Hall"; "Metropolitan." Apr. 13-16: "Of Men and Music"; "Arthur Rubenstein: Love of Life." Beg. Apr. 17: "Wings"; "Broadway Melody."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—Thru Apr. 14: "Choice of Arms." Opening Apr. 15: "Waiting for Gavrilov." #2—"Lianna."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Tender Mercies." #2—"Bad Boys." #3—"High Road to China." #4—"The Year of Living Dangerously."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Out of the Blue." #2—"The Outsiders."

95. THALIA—95th St. W. of B'way. 222-3370. Apr. 11: "Bad Timing"; "Don't Look Now." Apr. 12: "Kings of the Road." Apr. 13: "Leave Her to Heaven"; "When Strangers Marry." Apr. 14: "Die Nibelungen." Apr. 15-16: "Rude Boy"; "Quadrophenia." Apr. 17: "Smash Palace"; "The Last Wave."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Apr. 11: "Xica"; "Earth Entranced." Apr. 12: "The Emigrants"; "My Darling Clementine." Apr. 13: "Edvard Munch." Apr. 14: "Kagemusha." Apr. 15: "Woman in the Dunes"; "The Scandalous Adventures of Buraikan." Apr. 16: "It Happened One Night"; "His Girl Friday." Apr. 17: "The Man Who Would Be King"; "Gunga Din."

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Monty Python's The Meaning of Life." #2—"Curtains." #3—"Monty Python's The Meaning of Life." #4—"The Verdict."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs."

Museums, Societies, Etc.

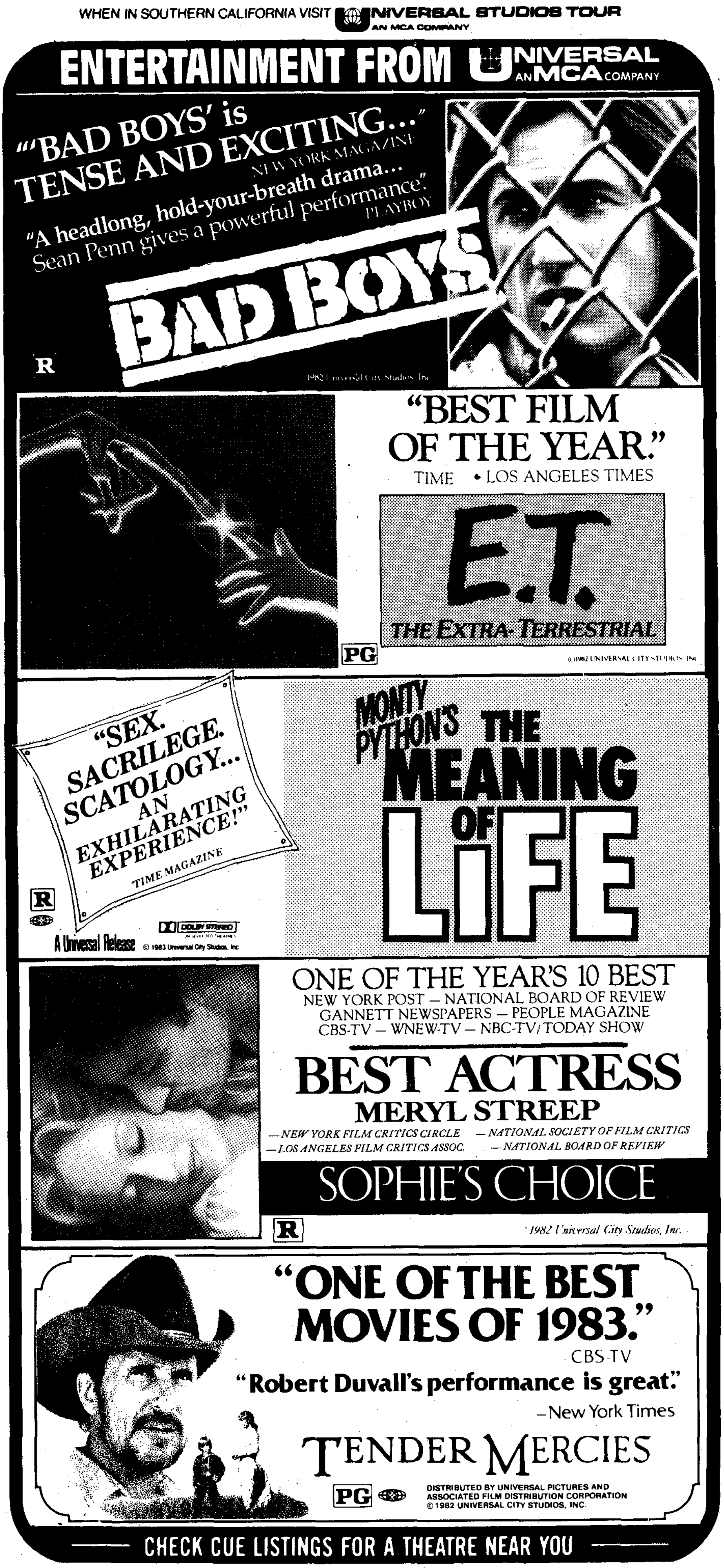
AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($3 adults, $1.50 children & senior citizens, per film, after museum adm.): "To Fly" (1976) by Francis Thompson, Inc. (Greg MacGillivray & James Freeman), "Living Planet" (1979) by Francis Thompson, Inc. (Dennis Earl Moore). Spec. $4.50 adm. to museum & films: Fri.-Sat., 6 p.m.: "Man Belongs to Earth" (1974) by Graeme Ferguson and Roman Kroiter, "Living Planet"; 7:30 p.m.: "To Fly", "Man Belongs to Earth"; Fri. only, 4:30 p.m.: "To Fly", "Living Planet."

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4. Tribute to Barbara Stanwyck. Apr. 15, 7:30 p.m.: "Illicit" (1931) with James Rennie, "Night Nurse" (1931) with Joan Blondell, Clark Gable. Apr. 16, 3 p.m.: "Lady of Burlesque" (1943) by William Wellman; 5:15 p.m.: "Clash By Night" (1952) by Fritz Lang; 7:30 p.m.: "The Miracle Woman" (1931) by Frank Capra.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Apr. 13, 8 p.m.: "Come and Get It" (1936) by William Wyler, Howard Hawks, with Frances Farmer.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. New British Cinema. Apr. 15, 8 p.m.: Group Show #1: post-1980 film—"Across the Field of Vision" by Lucy Panteli, "Not to See Again" by Nicki Hamlyn, "Same" by Will Milne, "Celestial Navigation" by John Smith, "Friday Fried" by Mike Leggett, "Nightrain" by Guy Sherwin. Apr. 16, 8 p.m.: Group Show #2: "I Dish" by Jayne Parker, "Pictures on Pink Paper" and others. Apr. 17: Films from Cinema Action—4 p.m.: "The Miner's Film" (1976) "Class Struggle: Film From the Clyde" (1977); 8 p.m.: "So That You Can Live" (1982). Saturday Night Late Show—11 p.m.: "All That Heaven Allows" (1955) by Douglas Sirk, with Jane Wyman, Rock Hudson, Agnes Moorehead.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 13, 1, 3:15, 6, 8:30 p.m.: "La Mariée Était en Noir" (1968) by François Truffaut. In French, Eng. subtitles. Thru Apr. 12: Premier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GANNETT NEWSPAPERS — PEOPLE MAGAZINE
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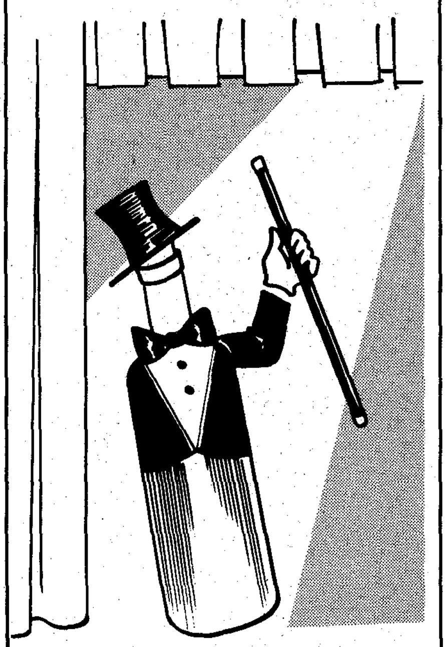

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MOVIES

Film Series. Apr. 11, 6 p.m.: "Ballade a Blanc" (1982) by Bertrand Gauthier; 8:30 p.m.: "Transit" by (1982) Takis Kandilis. Apr. 12, 6 p.m.: "Family Rock" by José Pinheiro (1981); 8:30 p.m.: "Les Jocondes" (1982) by Jean-Daniel Pillaut. All films in French, Eng. subtitles.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3; members free. Apr. 12, 7 p.m.: "Herself, Indira Ghandi" by Ann Drew. Filmmaker will be present for discussion. Apr. 15, 7:30 p.m.: "Demon, Lover, Diary" by Joel DeMott, Jeff Kreines. Filmmakers will be present to discuss a specific case of censorship, and in general the relationship of filmmaker to filmed.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. Apr. 16, 8 p.m.: "Cavalcade" (1933) by Noel Coward.

INTERNATIONAL CLAY FILM FESTIVAL—Greenwich House, 27 Barrow St. 242-4106. Adm. $5. Apr. 15, 7:15 p.m.: "Antonio Gaudi" (1964), "Xian" (1980).

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. $1 for children 12 and under. Films For and About Children. Apr. 15, 7:30 p.m.: "A Youth and His Amulet" (1961) by Hiroshi Inagaki. In Japanese, Eng. subtitles. Apr. 16, 2 p.m.: A Collection of Short Films for Children. Apr. 17, 2 p.m.: "Galaxy Express" (1979) by Rintaro. Dubbed in English. Animated.

THE KITCHEN—484 Broome St. 925-3615. Adm. $3.50; members $2. Apr. 15, 8 p.m.: "Sifted Evidence" by Patricia Gruben; 10 p.m.: "Hours for Jerome," by Nick Dorsey, a new work by Peter Hutton. Apr. 16, 8 p.m.: Films by several independent filmmakers; 10 p.m.: "(Untitled) 1981" by Ernie Gehr, "Miami is O.K." by Steven Weiss, "Vernon, Florida" by Errol Morris. Apr. 17, 8:30 p.m.: the New York premier of a British film—"The Falls" by Peter Greenaway. Daily video on the hour, beginning at 2 p.m. (call for program).

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Sug. contrib. $3, members $2. Fassbinder TV Films. April 12-15, 5:15, 7:15 p.m.: "Eight Hours Are Not a Day", Part II (1972) with Hanna Schygulla.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Apr. 12, 6 p.m.: "Carl Nielson" (1978), "The Sledge Patrol Sirius" (1981). Both by Jorgen Roos, who will be present. Rediscovering French Film—Part II. Apr. 11, 12 noon: "La Naissance du Parlant: 1927-1929" by Armand Panigel. In French, Eng. subtitles; 2:30 p.m.: "La Petite Lise" (1930) by Jean Grémillon. Apr. 12, 12 noon: "La Naissance du Parlant"; 2:30 p.m.: "Mon Gosse de Père" (1930) by Jean de Limur. Apr. 14, 11:15 a.m.: "Les Vampires" (silent, 1916) by Louis Feuillade. Apr. 15, 12 noon: "La Naissance du Parlant"; 2:30 p.m.: "Sous les Toits de Paris" (1930) by René Clair; 6 p.m.: "La Chienne" (1931) by Jean Renoir. In French. Apr. 16, 2:30 p.m.: "Marius" (1931) by Alexander Korda, Marcel pagnol. In French; 5 p.m.: "Fanny" (1932) by Marc Allégret. Apr. 17, 2:30 p.m.: "Baroud" (Love in Morocco) (1931) by Rex Ingram. English version; 5 p.m.: "César" (1936) by Marcel Pagnol. In French, Eng. titles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 12, 8 p.m.: "2001: A Space Odyssey" (1968) by Stanley Kubrick. Apr. 13, 8 p.m.: "The Last Laugh" (1924), "Nosferatu" (1922) by F.W. Murnau. Apr. 14, 8 p.m.: Art on Film—a collection of short films on artists, including Lichtenstein, Bacon, Magritte, Matisse, and Rembrandt. Apr. 15-16, 8, 10 p.m.: "Burden of Dreams" (1982) by Les Blank. In English, Spanish, German and Portuguese, Eng. subtitles; 7:30 p.m.: "Toni" (1934) by Jean Renoir. Apr. 17, 5, 7:30 p.m.: "Burden of Dreams."

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. Apr. 12, 12 noon: "The Tramp" (1915), "City Lights" (1931) by Charlie Chaplin; 2:30 p.m.: "The Autobiography of Miss Jane Pittman" (1974) by John Korty. Apr. 14, 12 noon: "Gertrude Stein: When This You see Remember Me" (1970) by Perry Miller Adato. At the **Mulhenberg Library, 209 W. 23rd,** 924-1585: Apr. 19, 2 p.m.: "Great Expectations" with Jean Simmons, Alec Guinness.

NEW YORK UNIVERSITY—Schimmel Auditorium, Tisch Hall, 40 W. 4th St. 598-7867. Free. Apr. 15, 6 p.m.: "Mean Streets" (1973) by Martin Scorsese, with Robert De Niro.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Sug. Don. $2. Apr. 15, 8 p.m.: "M" (1930) by Fritz Lang, with Peter Lorre.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. The New Greek Cinema. Apr. 12-17, 6 p.m.: "The Engagement of Anna" (1972) by P. Voulgaris, 8 p.m.: "The Traveling Players" (1975) by T. Angelopoulos.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. Apr. 16, 2 p.m.: "Saturday Night and Sunday Morning" (1960) by Karel Reisz.

SARAH LAWRENCE COLLEGE—Reisinger Arts Center, Bronxville, N.Y. 914-337-0700. Adm. $3; students & senior citizens $1.50; matinees $2 all ages. Apr. 16, 7, 9 p.m.: "The Chant of Jimmy Blacksmith" (1978) by Fred Shepisi.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Biennial Films. Daily, 1:15 p.m.: "The Earth Is A Satellite of the Moon" (1982) by Daniel Walworth, "The Revolution" (1982) by Martha Haslanger; 3:15 p.m.: "Noblesse Oblige" (1981) by Warren Sonbert, "Pony" (1981) by James Herbert. Biennial Video. Seven programs show daily, beginning at 11:30 p.m.

YM & YWHA—92nd St. branch, on Lexington Ave. 427-6000, ext. 162. Adm. $1.75. Apr. 11, 8:15 p.m.: "The Gold of Rome" (1961) by Carlo Lizzani.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Apr. 14: "Bad Boys." #2—Thru Apr. 14: "Losin' It." #3—Thru Apr. 14: "One Armed Executioner."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Bad Boys."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Bad Boys." #2—"The Outsiders."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—Thru Apr. 14: "The Verdict." #2—Thru Apr. 14: "Gandhi."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Curtains." #2—"E.T., the Extra-Terrestrial."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Curtains." #2—"Bad Boys." #3—"Max Dugan Returns." #4—"The Outsiders."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Apr. 14: "Spring Break"; "The Black Stallion Returns." Beg. Apr. 15 (tent.): "The Evil Dead."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Gandhi." #2—"Curtains."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Gandhi." #2—"The Eagle's Shadow." #3—"Losin' It." #4—"48 Hrs."; "Vigilante."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Gandhi."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Losin' It." #2—"One Armed Executioner." #3—"Spring Break."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"Tootsie." #2—Program unavailable. #3—"The Outsiders." #4—Thru Apr. 14: "The Black Stallion Returns"; "Ten to Midnight." Beg. Apr. 15: "The Evil Dead."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Max Dugan Returns." #2—"E.T., the Extra-Terrestrial." #3—"Curtains."

Brooklyn

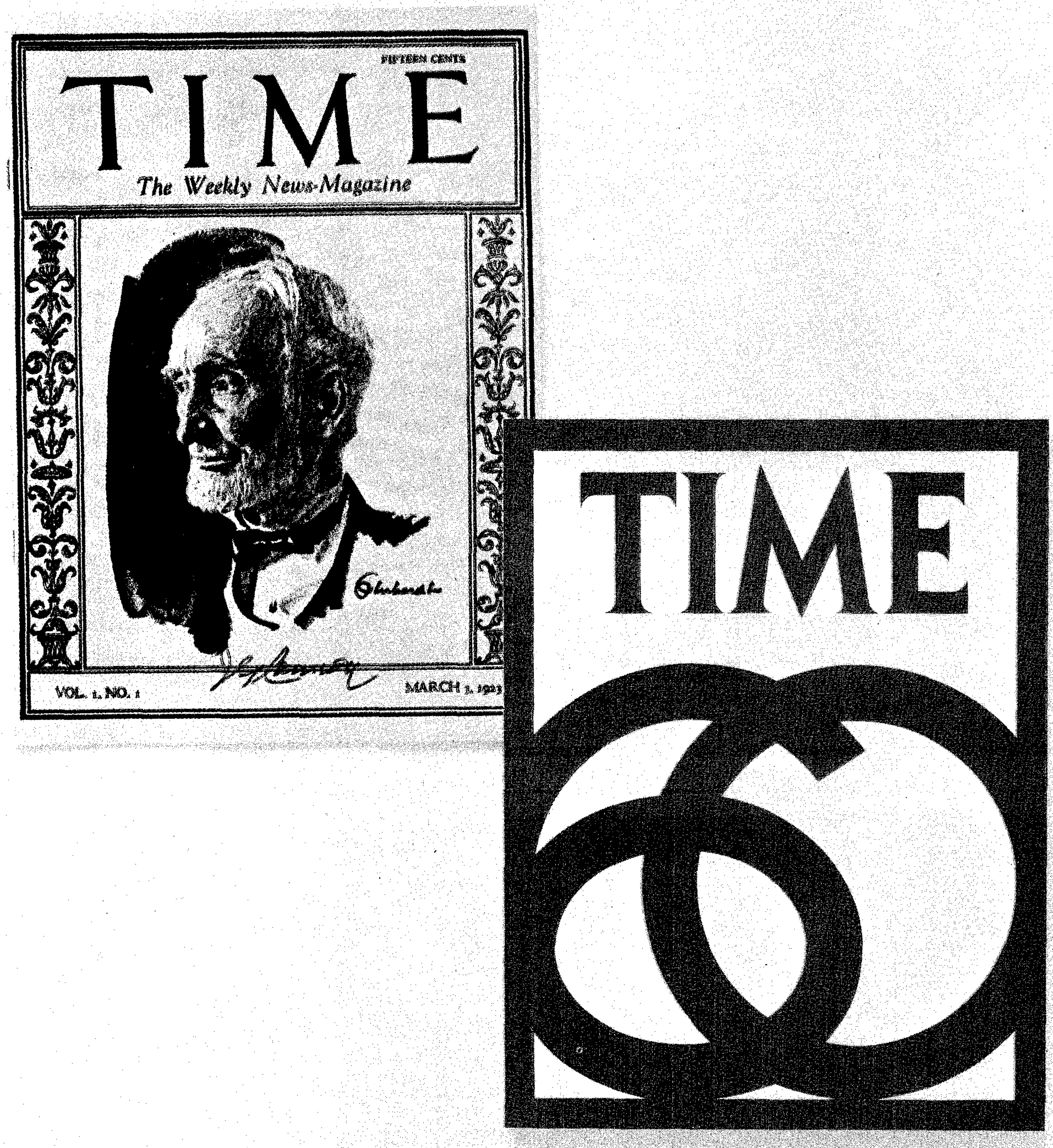
201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Curtains." #2—"Bad Boys." #3—"The Outsiders." #4—"Max Dugan Returns." #5—"E.T., the Extra-Terrestrial."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Spring Break." #2—"The King of Comedy."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"The Outsiders." #2—"The King of Comedy."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "One Armed Executioner."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Gandhi." #2—"Losin' It."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VOL. 1, NO. 1
MARCH 3, 1923
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MOVIES

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead." #3—"Sophie's Choice." #4—"Curtains."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "Starstruck."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Spring Break." #2—"Max Dugan Returns." #3—"Bad Boys." #4—"E.T., the Extra-Terrestrial."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Apr. 14: "The King of Comedy." #2—"The Verdict."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Apr. 14: "The King of Comedy." #2—Thru Apr. 14: "Curtains." #3—Thru Apr. 14: "Bad Boys."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Apr. 14: "The Outsiders." #2—Thru Apr. 14: "Starstruck."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591 Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Apr. 14: "One Armed Executioner"; "Weapons of Death." Beg. Apr. 15: "48 Hrs."; "Super Dude."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Gandhi." #2—"Tootsie."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "High Road to China." **SOUTH—** "Losin' It."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Apr. 14: "The Verdict"; "Six Pack."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Gandhi."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "The Verdict."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Max Dugan Returns."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Black Stallion Returns." #2—Thru Apr. 14: "The King of Comedy." Beg. Apr. 15: "Lone Wolf McQuade." #3—"The Outsiders." #4—"Tootsie."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 12: "Trenchcoat." Beg. Apr. 13: "Kiss Me Goodbye."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Tent.: "The Verdict." #2—Tent.: "Gandhi."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Apr. 14: "E.T., the Extra-Terrestrial." Beg. Apr. 15: "Flashdance." #2—"One Armed Executioner." #3—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "48 Hrs." #2—Thru Apr. 14: "One Armed Executioner." Beg. Apr. 15: "Tootsie."

303. **NEW DORP—HYLAN—** 351-6601. #1—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Flashdance." #2—Thru Apr. 14: "Tootsie." Beg. Apr. 15: "Lone Wolf McQuade."

304. **NEW DORP—LANE—** 351-2110. #1—"E.T., the Extra-Terrestrial." #2—"Curtains."

305. **NEW DORP—RAE—** 979-0444. #1—"Curtains." #2—"The Outsiders."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"The King of Comedy." #2—"Bad Boys."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 7: "High Road to China." Beg. Apr. 8: "Curtains."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "The Black Stallion Returns."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Death Wish"; "Class of 1984." #2—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "The Evil Dead." #3—"Curtains." #4—"Bad Boys."

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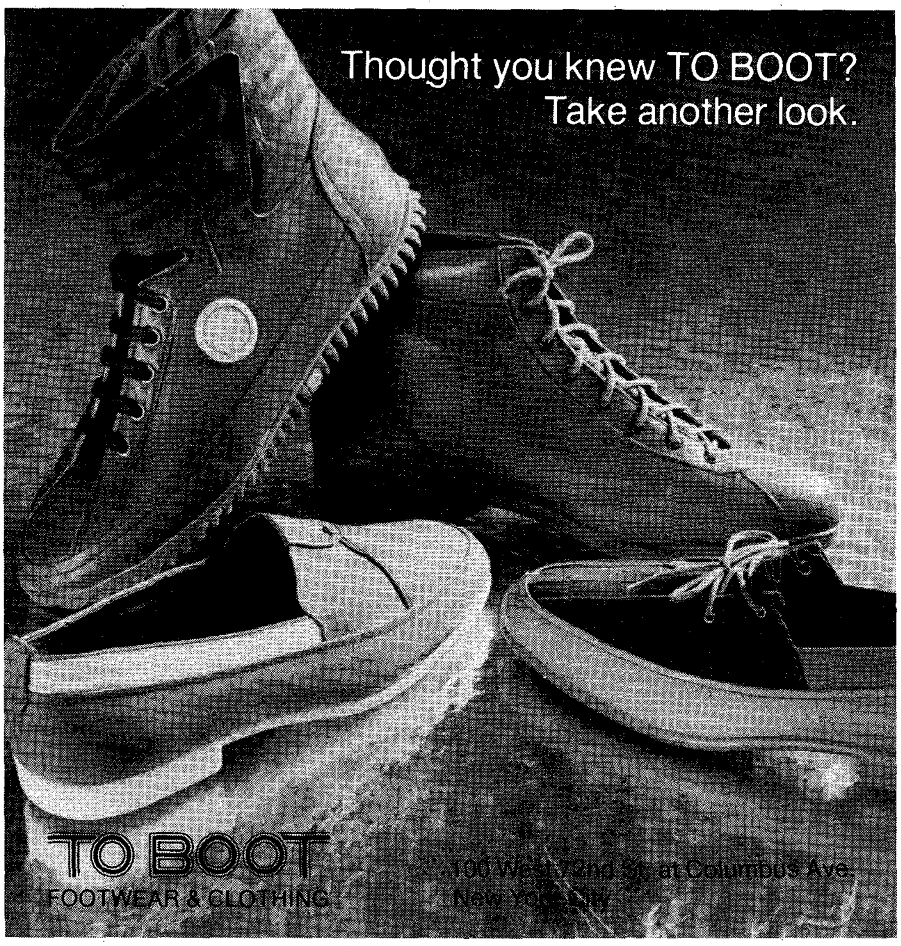

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Curtains." #2—"Tootsie."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"The Outsiders." #2—"Bad Boys." #3—"Sophie's Choice." #4—"The King of Comedy."

406. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Apr. 14: "They Call Me Bruce?" Beg. Apr. 15: "The Soldier."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Gandhi." #2—"Losin' It."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Curtains." #2—"Losin' It."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—Thru Apr. 14: "Spring Break." Beg. Apr. 15: "Flashdance." #2—"Losin' It." #3—Thru Apr. 14: "The Eagle's Shadow"; "One Armed Executioner."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Apr. 14: "The Outsiders." Beg. Apr. 15: "Lone Wolf McQuade." #2—"Tootsie." #3—"Curtains."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Max Dugan Returns." #2—"Gandhi." #3—Thru Apr. 14: "Starstruck." Beg. Apr. 15: "The Evil Dead." #4—"E.T., the Extra-Terrestrial."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Apr. 14: "The Verdict."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. #1—"Curtains." #2—"The King of Comedy."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"Max Dugan Returns." #2—"E.T., the Extra-Terrestrial."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Tootsie."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Bad Boys." #2—"The Outsiders." #3—"Sophie's Choice." #4—Thru Apr. 14: "High Road to China." Beg. Apr. 15: "The Evil Dead."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"The King of Comedy." #2—"The Outsiders." #3—"Max Dugan Returns." #4—"E.T., the Extra-Terrestrial." #5—"Bad Boys."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Apr. 14: "Gandhi." Beg. Apr. 15: "Flashdance." #2—Thru Apr. 14: "The Black Stallion Returns." Beg. Apr. 15: "Gandhi."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "The Evil Dead."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Gandhi." #2—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Flashdance." #3—Thru Apr. 14: "One Armed Executioner." Beg. Apr. 15: "Lone Wolf McQuade."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"The Outsiders." #2—"Curtains." #3—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Death Wish"; "Class of '84."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Apr. 14: "The Verdict." Beg. Apr. 15 (tent.): "48 Hrs."

437. LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy. 225-2800. Thru Apr. 14: "Spring Break."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Apr. 14: "The Lords of Discipline"; "Absence of Malice."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "Death Wish"; "Class of 1984." #2—"Curtains."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 14: "Ten to Midnight"; "Vice Squad."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Apr. 14: "The Verdict." #2—Thru Apr. 14: "Gandhi."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"E.T., the Extra-Terrestrial." #2—"Losin' It."

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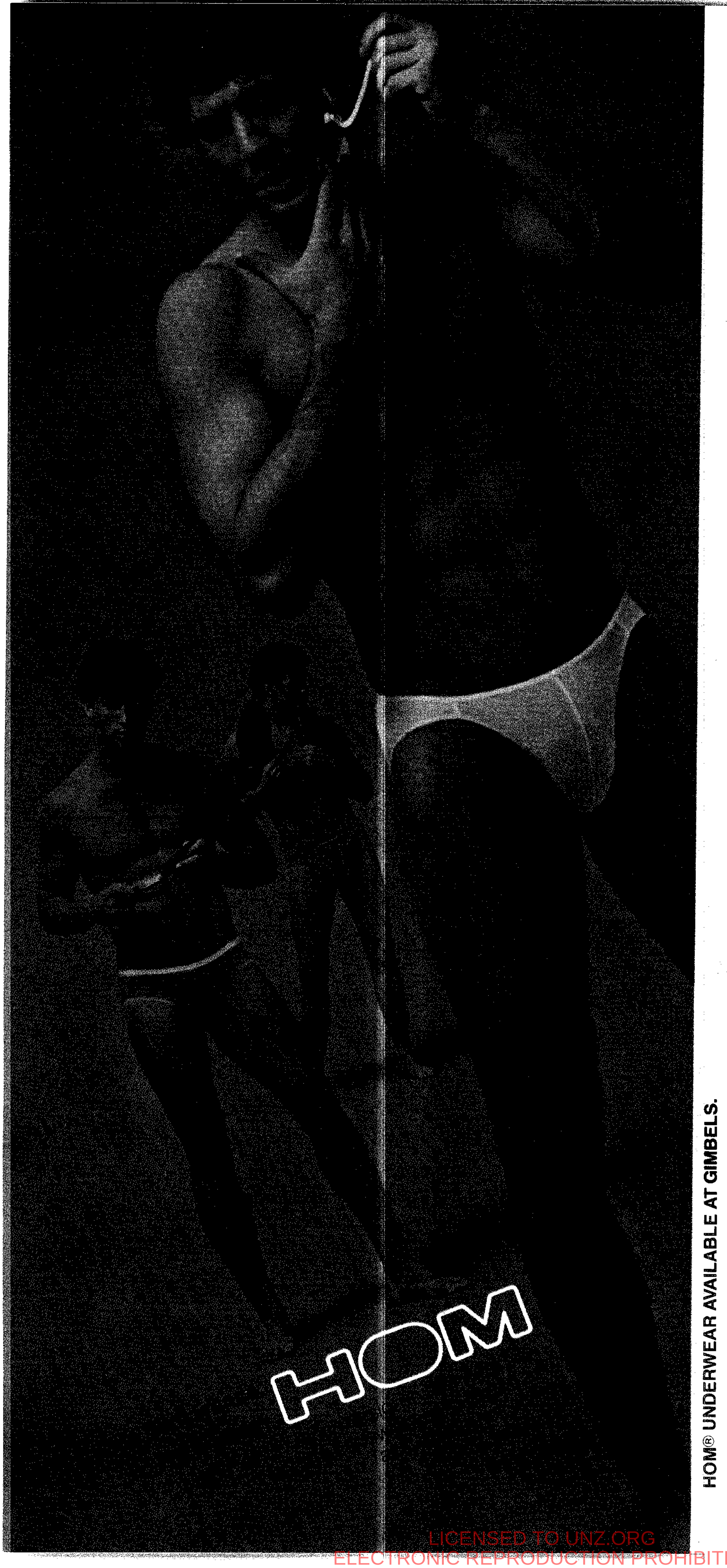
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HOM® UNDERWEAR AVAILABLE AT GIMBELS.

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Apr. 14: "The Verdict." #2—Thru Apr. 14: "Gandhi."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Apr. 14: "The Lords of Discipline"; "Some Kind of Hero."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Apr. 14: "E.T., the Extra-Terrestrial." Beg. Apr. 15 (tent.): "War Lords of the 21st Century."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. "Tootsie."

501. BALDWIN—RKO— 223-9230. Thru Apr. 14: "Gandhi." Beg. Apr. 15: "The Evil Dead."

502. BELLEROSE—RKO— 775-1351. Thru Apr. 12: "Trenchcoat." Beg. Apr. 13: "Kiss Me Goodbye."

511. EAST MEADOW—FLICK— 794-8008. #1—"The King of Comedy." #2—Thru Apr. 14: "The Sword in the Stone." Beg. Apr. 15: "48 Hrs."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"The Outsiders." #2—"Curtains." #3—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15 (tent.): "The Evil Dead." #4—"Bad Boys."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs." #2—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "Losin' It."

516. FARMINGDALE—RKO— 249-0122. Thru Apr. 14: "The Verdict."

517. FLORAL PARK—RKO FLORAL— 352-2280. "The King of Comedy."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Curtains." #2—"Max Dugan Returns."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—Beg. Apr. 15: "Lone Wolf McQuade." #2—Beg. Apr. 15: "Flashdance." #3—"Max Dugan Returns."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Tootsie."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Max Dugan Returns." #2—"Tender Mercies." #3—Thru Apr. 14: "Curtains." Beg. Apr. 15: "The Evil Dead."

524. HEWLETT—RKO— 791-6768. Thru Apr. 12: "Trenchcoat." Beg. Apr. 13: "Kiss Me Goodbye."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"Curtains." #2—Tent.: "High Road to China."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Losin' It." **SOUTH—**Program unavailable.

529. LAWRENCE—RKO— 371-0203. #1—Thru Apr. 14: "Tootsie." Beg. Apr. 15: "Lone Wolf McQuade." #2—"Curtains." #3—Thru Apr. 14: "The Sword in the Stone." Beg. Apr. 15: "Flashdance."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Apr. 14: "The Verdict." Beg. Apr. 15 (tent.): "The Evil Dead." #2—"Losin' It."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Gandhi." #2—"Man, Woman and Child." #3—"Tootsie." #4—"Tender Mercies."

532. LONG BEACH—LIDO— 432-0056. Thru Apr. 14: "Vigilante"; "An American Werewolf in London." Beg. Apr. 15: "The Verdict."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Starstruck." #2—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead." #3—"E.T., the Extra-Terrestrial." #4—Tent.: "Losin' It."

535. MALVERNE—TWIN— 599-6966. #1—"The Verdict." #2—"An Officer and a Gentleman."

536. MANHASSET—MANHASSET— 627-7887. #1—Tent.: "High Road to China." #2—"The King of Comedy." #3—Tent.: "Bad Boys."

537. MANHASSET—RKO CINEMA— 627-1300. "The Outsiders."

540. MASSAPEQUA—PEQUA— 799-6464. "Gandhi."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Apr. 14: "Curtains." Beg. Apr. 15: "Flashback." #2—"The Outsiders." #3—"Tootsie." #4—"The King of Comedy." #5—Tent.: "High Road to China." #6—"E.T., the Extra-Terrestrial." #7—"Max Dugan Returns."

542. MERRICK—GABLES— 546-0734. Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15 (tent.): "The Verdict."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gandhi."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "The Outsiders."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 14: "Losin' It." #2—Thru Apr. 14: "The Verdict."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs." #2—"The Verdict."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Tootsie." #2—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "Lone Wolf McQuade."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Apr. 12: "Trenchcoat." Beg. Apr. 13: "Kiss Me Goodbye."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Flashdance." #2—"The Outsiders."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "48 Hrs." #2—"Sophie's Choice." #3—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "Lone Wolf McQuade."

555. PORT WASHINGTON—SANDS POINT— 883-5074. "The Verdict."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Outsiders."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Max Dugan Returns." #2—"The King of Comedy."

559. ROSLYN—ROSLYN— 621-8488. #1—"Tootsie." #2—"Gandhi."

561. SYOSSET—SYOSSET— 921-5810. "Monty Python's The Meaning of Life."

562. SYOSSET—UA CINEMA 150— 364-0700. "Starstruck."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. "Gandhi."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Spring Break." #2—"Monty Python's The Meaning of Life." #3—"The Outsiders." #4—"High Road to China." #5—"Bad Boys." #6—"Max Dugan Returns." #7—"Curtains." #8—"Losin' It." #9—"Tootsie." #10—"Man, Woman and Child." #11—"48 Hrs."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"The Verdict." #2—"Losin' It."

573. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "Flashdance." #2—Tent.: "Losin' It." #3—Thru Apr. 14: "Curtains." Beg. Apr. 15: "The Evil Dead."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Apr. 14: "The Year of Living Dangerously." #2—Thru Apr. 14: "Raiders of the Lost Ark."

Suffolk County

600. AMITYVILLE—RKO— 264-7789. #1—Thru Apr. 14: "The Outsiders"; "The Eagle's Shadow." Beg. Apr. 15: "Lone Wolf McQuade." #2—"Curtains."

601. BABYLON—BABYLON— 669-3399. Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "The Evil Dead."

602. BABYLON—RKO— 669-0700. #1—"Tootsie." #2—"The King of Comedy."

603. BABYLON—SOUTH BAY— 587-7676. #1—"The Outsiders." #2—"One Armed Executioner." #3—"E.T., the Extra-Terrestrial."

604. BAY SHORE—CINEMA— 665-1722. "Monty Python's The Meaning of Life."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Gandhi." #2—"Curtains."

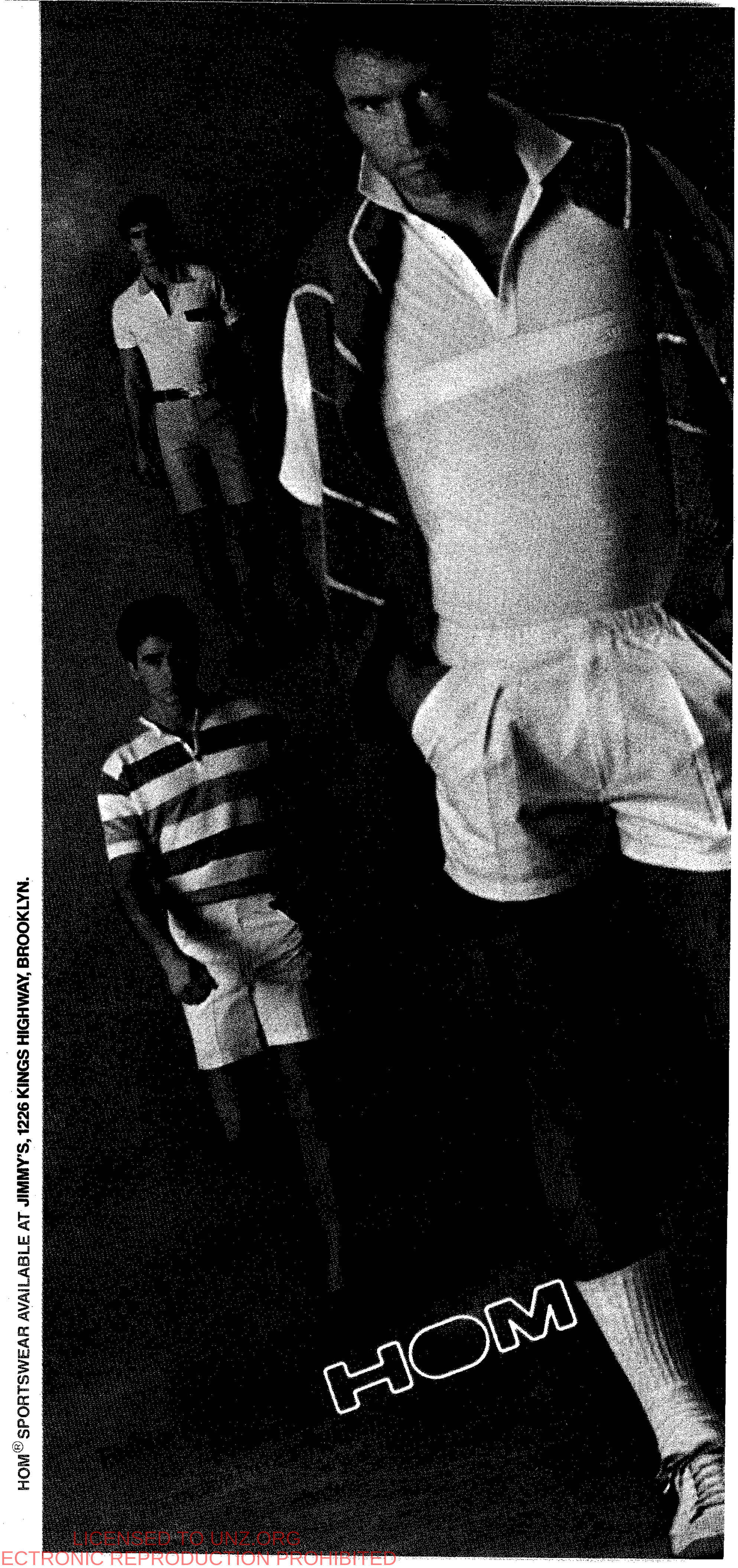
609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Apr. 14: "Ten to Midnight." Beg. Apr. 15: "48 Hrs."

612. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 14: "Raiders of the Lost Ark." Beg. Apr. 15: "48 Hrs."

613. CENTEREACH—CENTEREACH— 588-0088. Thru Apr. 14: "The Sword in the Stone."

616. COMMACK—MAYFAIR— 543-0707. "Curtains."

617. COMMACK—RKO— 499-4545. #1—"Tootsie." #2—"The King of Comedy."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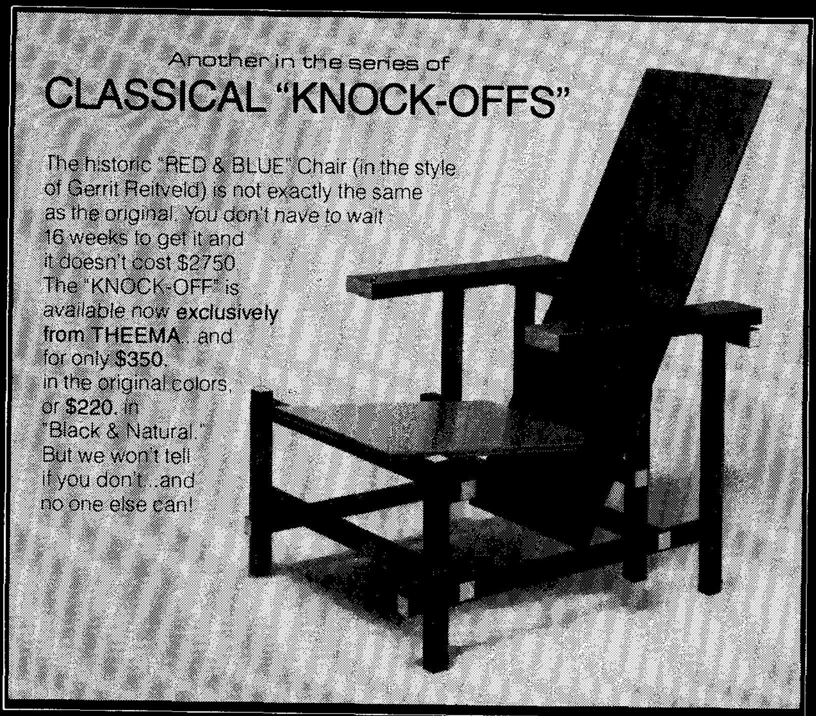
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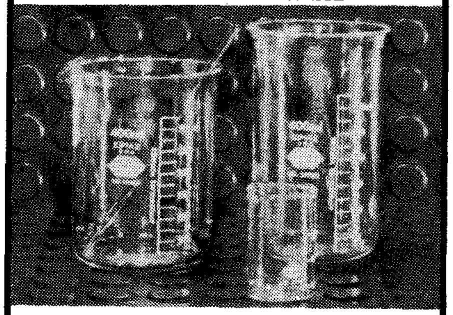

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619. **CORAM—CORAM**— 698-7200. Thru Apr. 14 "The Outsiders."

621. **CORAM—PINE**— 698-6442. #1—"Curtains." #2—"The Verdict."

622. **DEER PARK—DEER PARK**— 667-2440. "Losin' It."

625. **EAST HAMPTON—CINEMAS**— 324-0448. #1—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Flashdance." #2—"The Outsiders." #3—"Tootsie." #4—Thru Apr. 14: "E.T., The Extra-Terrestrial." Beg. Apr. 15: "Sophie's Choice." #5—"Monty Python's the Meaning of Life."

626. **EAST NORTHPORT—LARKFIELD**— 261-0043. "Gandhi."

627. **EAST SETAUKET—RKO FOX**— 473-2400. "Max Dugan Returns."

628. **ELWOOD—ELWOOD**— 499-7800. #1—"48 Hrs." #2—"High Road to China."

629. **FARMINGVILLE—COLLEGE PLAZA**— 698-2200. #1—"E.T., The Extra-Terrestrial." #2—"Losin' It."

631. **HAUPPAUGE—HAUPPAUGE**— 265-1814. "Max Dugan Returns."

632. **HUNTINGTON—RKO SHORE**— 421-5200. #1—"Max Dugan Returns." #2—"Gandhi." #3—"Tootsie." #4—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Lone Wolf McQuade."

633. **HUNTINGTON—RKO WHITMAN**— 423-1300. Thru Apr. 14: "High Road to China." Beg. Apr. 15: "The Evil Dead."

634. **HUNTINGTON—RKO YORK**— 421-3911. Tent.: "Curtains."

635. **ISLIP—ISLIP**— 581-5200. #1—Thru Apr. 14: "Losin' It." #2—"Tootsie." #3—"The Outsiders."

636. **KINGS PARK—KINGS PARK**— 269-4422. Thru Apr. 14: "The Verdict."

637. **LAKE GROVE—RKO SMITH HAVEN MALL**— 724-9550. "Losin' It."

638. **LAKE RONKONKOMA—LAKESIDE**— 981-7100. "The Verdict."

639. **LINDENHURST—LINDENHURST**— 888-5400. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

640. **MATTITUCK—MATTITUCK**— 298-4405. #1—Thru Apr. 14: "High Road to China." #2—*Program unavailable.* #3—Thru Apr. 14: "Spring Break." Beg. Apr. 15: "The Sword in the Stone."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR**— 265-8118. "The Outsiders." **DUTDOOR**—Thru Apr. 14: "Curtains"; "Mad Man." Beg. Apr. 15: "War Lords of the 21st Century."

643. **NORTH BABYLON—NORTH BABYLON**— 667-2495. #1—"Max Dugan Returns." #2—Thru Apr. 14: "The Sword in the Stone." Beg. Apr. 15: "The Evil Dead."

644. **NORTHPORT—NORTHPORT**— 261-8600. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

645. **OAKDALE—OAKDALE**— 589-8118. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

648. **PATCHOGUE—PATCHOGUE**— 475-0601. #1—Thru Apr. 14: "High Road to China." Beg. Apr. 15: "Flashdance." #2—"Max Dugan Returns." #3—"Gandhi."

649. **PATCHOGUE—RKO PLAZA**— 475-5225. #1—"Tootsie." #2—"Bad Boys."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR**— 363-7200. Thru Apr. 14: "The Outsiders." Beg. Apr. 15: "The Evil Dead." **OUTDOOR**—Thru Apr. 14: "Spring Break"; "The Hollywood Knights." Beg. Apr. 15: "The Outsiders"; "Any Which Way You Can."

651. **PATCHOGUE—SUNWAVE**— 475-7766. #1—Thru Apr. 14: "The King of Comedy." Beg. Apr. 15: "War Lords of the 21st Century." #2—Tent.: "Curtains."

653. **PORT JEFFERSON—MINI EAST**— 928-6555. #1—"Losin' It." #2—"Bad Boys."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN**— 473-1200. Thru Apr. 12: "Trenchcoat." Beg. Apr. 13: "Kiss Me Goodbye."

655. **RIVERHEAD—SUFFOLK**— 727-3133. Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs."

657. **SAG HARBOR—SAG HARBOR**— 725-0010. Apr. 8-10: "Veronika Voss." Apr. 15-17: "Le Beau Mariage."

658. **SAYVILLE—SAYVILLE**— 589-0232. #1—Thru Apr. 14: "Spring Break." #2—Thru Apr. 14: "E.T., the Extra-Terrestrial." #3—Thru Apr. 14: "Losin' It."

659. **SHIRLEY—DRIVE-IN**— 281-5444. #1—Thru Mar. 10: "One Dark Night." #2—"Vigilante."

662. SMITHTOWN—SMITHTOWN— 265-1551. "Bad Boys."

663. SOUTHAMPTON—SOUTHAMPTON— 283-1300. #1—"Gandhi." #2—Thru Apr. 14: "The King of Comedy." Beg. Apr. 15: "Monty Python's The Meaning of Life."

664. STONY BROOK—LOEWS— 751-2300. #1—"Gandhi." #2—"Tootsie." #3—"48 Hrs."

666. WEST ISLIP—TWIN— 669-2626.. #1—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs." #2—Thru Apr. 14: "The Verdict." Beg. Apr. 15: "Spring Break."

667. WESTHAMPTON—HAMPTON ARTS— 288-2600. Thru Apr. 14: "High Road to China."

668. WESTHAMPTON—WESTHAMPTON— 288-1500. Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "Max Dugan Returns."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE— 234-7300. "Sophie's Choice."

701. BEDFORD VILLAGE—CINEMA 22— 234-9577. "Gandhi."

702. BRONXVILLE—BRONXVILLE— 961-4030. #1—"The Outsiders." #2—"Monty Python's The Meaning of Life." #3—"E.T., the Extra-Terrestrial."

703. CROSS RIVER—CINEMA— 763-8811. Thru Apr. 14: "The Verdict."

705. GREENBURGH—CINEMA 100— 946-4680. #1—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "Tender Mercies." #2—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Eddie Macon's Run."

707. HARTSDALE—CINEMA— 428-2200. #1—Thru Apr. 14: "48 Hrs." Beg. Apr. 15: "Flashdance." #2—"Gandhi." #3—"Tootsie." #4—"The Outsiders."

708. LARCHMONT—PLAYHOUSE— 834-3001. "Tender Mercies."

709. MAMARONECK—PLAYHOUSE— 698-2200. #1—"The Outsiders." #2—Thru Apr. 14: "Bad Boys." Beg. Apr. 15: "Class of 1984." #3—"Max Dugan Returns." #4—"Curtains."

710. MOUNT KISCO—MOUNT KISCO— 666-6900. #1—Thru Apr. 14: "The Outsiders." Beg. Apr. 15: "Flashdance." #2—"E.T., the Extra-Terrestrial."

711. MOUNT VERNON—PARKWAY— 664-3311. Thru Apr. 14: "The Verdict." Beg. Apr. 15 (tent.): "48 Hrs."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—"Gandhi." #2—"Spring Break."

714. NEW ROCHELLE—RKO PROCTORS— 632-1100. #1—"Losin' It." #2—"Bad Boys." #3—Thru Apr. 14: "The Outsiders." Beg. Apr. 15: "Flashdance." #4—Thru Apr. 14: "The Eagle's Shadow"; "One Armed Executioner." Beg. Apr. 15: "The Evil Dead." #5—"Max Dugan Returns."

715. NEW ROCHELLE—TOWN— 632-4000. "Curtains."

716. OSSINING—ARCADIAN— 941-5200. #1—"Curtains." #2—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Lone Wolf McQuade."

717. PEEKSKILL—BEACH— 737-6262. #1—"Losin' It." #2—"The Outsiders." #3—"Tootsie." #4—"Max Dugan Returns."

719. PEEKSKILL—WESTCHESTER MALL— 528-8822. #1—"Gandhi." #2—"Curtains." #3—Thru Apr. 14: "Spring Break." Beg. Apr. 15: "Flashdance." #4—"The King of Comedy."

720. PELHAM—PICTURE HOUSE— 738-3160. Thru Apr. 14: "The Verdict."

721. PLEASANTVILLE—ROME— 769-0720. "Joy Sticks."

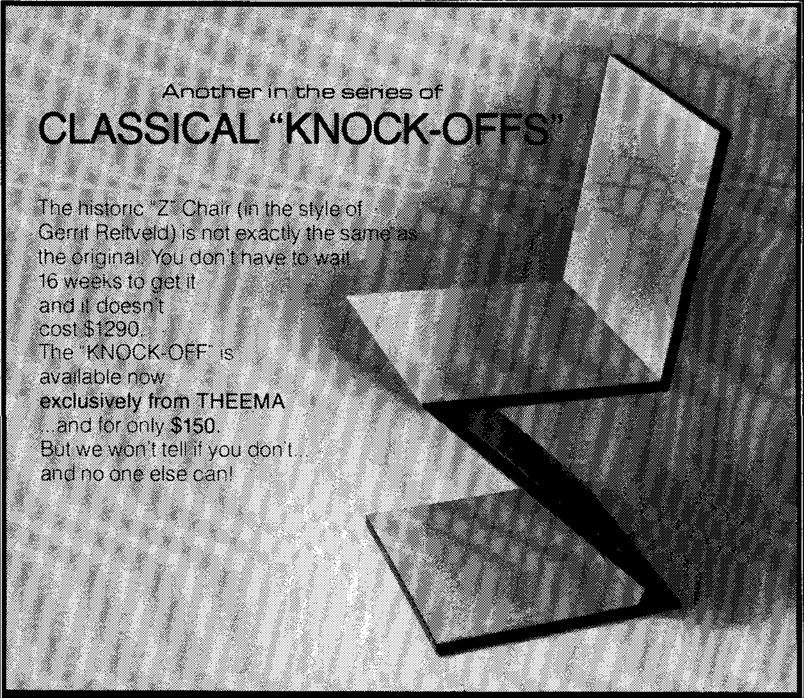
722. RYE—RYE RIDGE— 939-8177. #1—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Flashdance." #2—Thru Apr. 14: "Spring Break." Beg. Apr. 15: "Lone Wolf McQuade."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Apr. 14: "Tender Mercies." Beg. Apr. 15: "The Night of the Shooting Stars."

724. SCARSDALE—PLAZA— 725-0078. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

726. WHITE PLAINS—COLONY— 948-8828. Thru Apr. 14: "One Armed Executioner"; "Exit the Dragon, Enter the Tiger." Beg. Apr. 15: "48 Hrs."

727. WHITE PLAINS—GALLERIA— 997-8198. #1—Thru Apr. 14: "Curtains." Beg. Apr. 15: "Lone Wolf McQuade." #2—"Max Dugan Returns."



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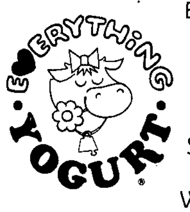

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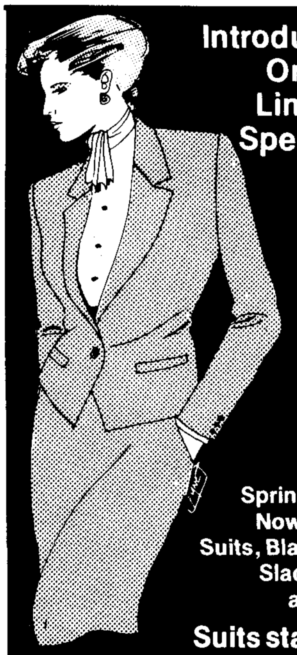

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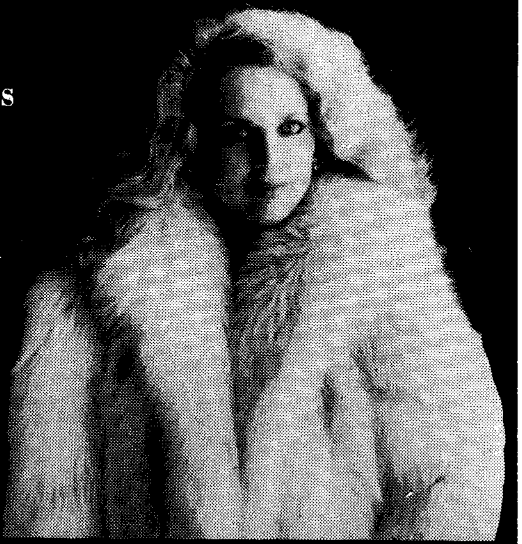

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MOVIES

728. WHITE PLAINS—UA CINEMA— 946-2820. Thru Apr. 14: "The King of Comedy." Beg. Apr. 15: "The Evil Dead."

730. YONKERS—CENTRAL PLAZA— 793-3232. #1—"Curtains." #2—"The King of Comedy."

731. YONKERS—KENT— 237-3440. Thru Apr. 14 (tent.): "Spring Break"; "Monty Python Live at the Hollywood Bowl." Beg. Apr. 15 (tent.): "The Evil Dead."

732. YONKERS—MOVIELAND— 793-0002. #1—"Bad Boys." #2—"Gandhi." #3—Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Flashdance." #4—"Tootsie."

735. YORKTOWN HEIGHTS—TRIANGLE— 245-7555. #1—"The Sword in the Stone." #2—"Bad Boys."

Rockland County

744. NANUET—ROUTE 59— 623-3355. "Monty Python's The Meaning of Life."

745. NANUET—THE MOVIES— 623-0211. #1—"The Outsiders." #2—"Spring Break." #3—"Tootsie." #4—"Curtains." #5—"Gandhi."

746. NEW CITY—TOWN— 634-5100. #1—Thru Apr. 14: "Gandhi." #2—Thru Apr. 14: "The Outsiders."

747. NEW CITY—UA CINEMA 304— 634-8200. #1—"Curtains." #2—Tent.: "Max Dugan Returns."

748. NYACK—CINEMA EAST— 358-6631. "The King of Comedy."

750. ORANGEBURG—303 DRIVE-IN— 359-2021. Thru Apr. 14: "Curtains." Beg. Apr. 15: "Flashdance."

751. PEARL RIVER—CENTRAL— 735-2530. "Max Dugan Returns."

752. PEARL RIVER—PEARL RIVER— 735-6500. "Bad Boys."

754. SPRING VALLEY—CINEMA 45— 352-1445. "Tender Mercies."

756. SUFFERN—LAFAYETTE— 357-6030. "The Sword in the Stone."

758. WEST HAVERSTRAW—PLAZA— 947-2220. "The Verdict."

Connecticut

(Area Code 203)
Fairfield County

773. BROOKFIELD—FINE ARTS— 775-0070. #1—"Curtains." #2—"Monty Python's The Meaning of Life."

774. DANBURY—CINE— 743-2200. #1—"The Outsiders." #2—"Tootsie." #3—"Max Dugan Returns."

775. DANBURY—CINEMA— 748-2923. #1—"Gandhi." #2—Thru Apr. 14: "Man, Woman and Child."

777. DANBURY—PALACE— 748-7496. #1—"Losin' It." #2—"Spring Break." #3—"High Road to China."

778. DARIEN—PLAYHOUSE— 655-0100. "Tootsie."

779. FAIRFIELD—COMMUNITY— 255-6555. #1—"Monty Python's The Meaning of Life." #2—"Curtains."

780. FAIRFIELD—COUNTY— 334-1411. "Spring Break."

781. GREENWICH—CINEMA— 869-6030. "Monty Python's The Meaning of Life."

782. GREENWICH—PLAZA— 869-4030. #1—"The Outsiders." #2—"Tootsie." #3—Thru Apr. 14: "Man, Woman and Child."

783. NEW CANAAN—PLAYHOUSE— 966-0600. Thru Apr. 14: "High Road to China." Beg. Apr. 15: "Gandhi."

784. NORWALK—CINEMA— 838-4504. #1—"The Outsiders." #2—"Monty Python's The Meaning of Life."

785. NORWALK—NORWALK— 866-3010. "Spring Break."

788. SOUTH NORWALK—SONO— 866-9202. Apr. 11-12: "Brimstone and Treacle." Apr. 13-15: "Moonlighting." Apr. 16-17: "A Hard Day's Night."

789. SPRINGDALE—STATE— 325-0250. "Sophie's Choice."

790. STAMFORD—AVON— 324-9205. #1—"Losin' It." #2—"The Black Stallion Returns."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Spring Break." #2—"Gandhi." #3—"High Road to China."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Max Dugan Returns."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"High Road to China." #2—Thru Apr. 14: "Table for Five." #3—"Tootsie."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Tootsie." #2—227-3324. "Max Dugan Returns." #3—227-9619. "Tender Mercies." #4—226-6666. "High Road to China."

796. **WESTPORT—POST—** 227-0500. "Man, Woman and Child."

798. **WILTON—CINEMA—** 762-5678. "Gandhi."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Apr. 14: "The Verdict." #2—Thru Apr. 14: "The Outsiders." #2—Thru Apr. 14: "E.T., the Extra-Terrestrial."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Apr. 14: "Bad Boys." Beg. Apr. 15 (tent.): "48 Hrs." #2—Thru Apr. 14: "Spring Break." Beg. Apr. 15 (tent.): "Flashdance."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"The King of Comedy." #2—"The Outsiders."

804. **JERSEY CITY—LOEWS—** 653-4600. #1—"Losin' It." #2—"The Eagle's Shadow." #3—"Spring Break."

805. **JERSEY CITY—STATE—** 653-5200. #1—"Curtains." #2—Thru Apr. 14: "E.T., the Extra-Terrestrial." Beg. Apr. 15 (tent.): "The Evil Dead." #3—Tent.: "Bad Boys."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Bad Boys." #2—"Spring Break." #3—"High Road to China." #4—"The Outsiders."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Gandhi." #2—"Max Dugan Returns." #3—"The King of Comedy." #4—"Losin' It." #5—"Tootsie." #6—"Curtains."

808. **UNION CITY—CINEMA—** 865-5600. #1—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs." #2—Thru Apr. 14: "Menudo." Beg. Apr. 15: "The Eagle's Shadow."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "The Verdict."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Apr. 14: "Gandhi." Beg. Apr. 15: "Lone Wolf McQuade."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Apr. 14: "Curtains"; "One Armed Executioner." #2—Thru Apr. 14: "Raiders of the Lost Ark." Beg. Apr. 15: "Flashdance."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. Tent.: "Starstruck."

814. **EAST ORANGE—RKO HOLLYWOOD—** 678-2262. Thru Apr. 14: "Bad Boys"; "The Eagle's Shadow." Beg. Apr. 15: "Lone Wolf McQuade."

817. **LIVINGSTON—COLONY—** 992-0800. Tent.: "E.T., the Extra-Terrestrial."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "The Verdict."

819. **MILLBURN—RKO—** 376-0800. #1—"The Outsiders." #2—"Losin' It."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Bad Boys." #2—"Spring Break." #3—"Losin' It."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—Thru Apr. 14: "E.T., the Extra-Terrestrial." #2—Thru Apr. 14: "The Verdict." #3—Thru Apr. 14: "Losin' It."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "The Outsiders."

828. **VERONA—VERONA—** 239-0880. "Sophie's Choice."

829. **WEST CALDWELL—CINEMA WEST—** 575-9085. "The King of Comedy."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Gandhi." #2—"Tootsie." #3—"Max Dugan Returns."

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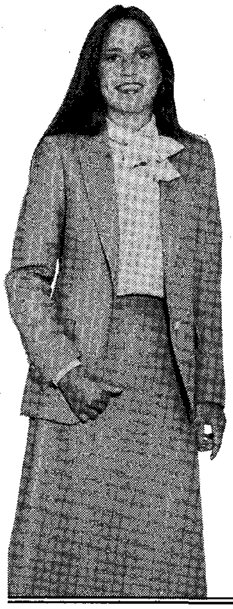

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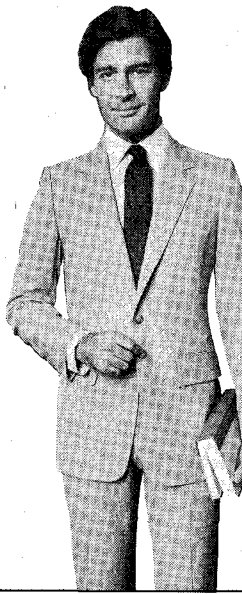

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MOVIES

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 14: "The Verdict."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Apr. 14: "Max Dugan Returns." Beg. Apr. 15: "Lone Wolf McQuade." #2—"Losin' It."

842. **ELIZABETH—ELMORA—** 352-3483. Thru Apr. 14: "E.T., the Extra-Terrestrial"; "Hardly Working." Beg. Apr. 15: "The Verdict."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Apr. 14: "Bad Boys." Beg. Apr. 15 (tent.): "The Evil Dead." #2—Thru Apr. 14: "Losin' It." Beg. Apr. 15 (tent).: "1990."

848. **ROSELLE PARK—PARK—** 245-0358. Thru Apr. 14: "The Verdict." Beg. Apr. 15: "48 Hrs."

849. **SUMMIT—STRAND—** 273-3900. "Lianna."

851. **UNION—FIVE POINTS—** 964-3466. "Curtains."

852. **UNION—LOST PICTURE SHOW—** 964-4497. Thru Apr. 14: "The King of Comedy." Beg. Apr. 15 (tent.): "Starstruck."

854. **UNION—RKO—** 686-4373. #1—"Tootsie." # —Thru Apr. 14: "Gandhi." Beg. Apr. 15: "Flashdance."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Sophie's Choice." #2—Tent.: "Bad Boys." #3—Thru Apr. 14: "E.T., the Extra-Terrestrial." Beg. Apr. 15 (tent.): "The Evil Dead."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Apr. 14: "The Sword in the Stone." #2—Thru Apr 14: "The Outsiders."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "Losin' It."

861. **CLOSTER—CLOSTER—** 768-8800. Tent.: "Max Dugan Returns."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Gandhi." #2—"Losin' It." #3—"The Outsiders." #4—"Spring Break."

863. **EMERSON—TOWN—** 261-1000. "Tootsie."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"E.T., the Extra-Terrestrial." #2—Thru Apr. 14: "Bad Boys." Beg. Apr. 15 (tent.): "The Sword in the Stone."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Tent.: "Sophie's Choice." #2—"Curtains."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru Apr. 14: "The Sword in the Stone." Beg. Apr. 15: "Lone Wolf McQuade." #2—Thru Apr. 14: "The Eagle's Shadow"; "One Armed Executioner." #3—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "The Evil Dead."

873. **OAKLAND—TWIN—** 337-4478. #1—"Curtains." #2—"Tootsie."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Apr. 14: "The Verdict." #2—Thru Apr. 14: "E.T., the Extra-Terrestrial."

875. **PARAMUS—BERGEN MALL—** 845-4449. "Monty Python's The Meaning of Life."

876. **PARAMUS—CINEMA 35—** 845-5070. "Bad Boys."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru Apr 14: "Joy Sticks"; "Private Lessons." Beg. Apr. 15: "Spring Break"; "Hanky Panky."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Gandhi." #2—"Losin' It." #3—Thru Apr. 14: "Spring Break." Beg. Apr. 15: "Flashdance." #4—"Max Dugan Returns." #5—"The King of Comedy." #6—"Tootsie." #7—"Man, Woman and Child."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"The Outsiders." #2—"Curtains."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 14: "Losin' It." Beg. Apr. 15: "Lone Wolf McQuade."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Tootsie." #2—Thru Apr. 14: "Gandhi." Beg. Apr. 15: "Flashdance."

884. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Apr. 14: "The Lords of Discipline." Beg. Apr. 15: "48 Hrs." #2—"The Verdict."

885. **TEANECK—CEDAR LANE—** 836-3430. Thru Apr. 14: "Raiders of the Lost Ark." Beg. Apr. 15: "48 Hrs."

886. **TENAFLY—BERGEN—** 567-0004. Thru Apr. 14: "The Verdict."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Bad Boys."

889. **WESTWOOD—PASCACK—** 664-3200. "Sophie's Choice."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off—a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. 60

BAD BOYS—(2hrs. 3m., '83) Sean Penn is first-rate as Mick O'Brien, a violent 16-year-old Chicago thief. Small but well-knit, like Cagney, Penn has the small man's hostility and a way of going farther than anyone expects—his Mick triumphs out of daring. The movie holds you with the question: Is this little sadist going to become a person? But the rest of *Bad Boys* is shrewdly calculated demagoguery—both violent and impeccably "moral." The director, Richard Rosenthal, is good at violence—the scenes in the grimy youth prison are convincingly volatile and scary. But Rosenthal is a sucker for a cliché, and his screenwriter, Richard Di Lello, provides a barrelful. Di Lello thinks in racial stereotypes—smart Jew, dumb Swede, violent black, and so on—and he's learned the hack's trick of balancing good and bad characters within each group, a neat trick that allows an essentially demagogic piece of work to avoid the appearance of racial prejudice. With Reni Santoni, Eric Gurry, and Esai Morales. R. 7, 24, 30, 72, 82, 92, 100, 102, 103, 109, 201, 206, 210, 212, 214, 221, 237, 306, 401, 403, 420, 422, 427, 439, 512, 533, 536, 567, 573, 601, 649, 653, 662, 668, 705, 709, 714, 732, 735, 752, 801, 805, 806, 814, 822, 846, 857, 864, 876, 888

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's time scheme is ingenious (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. 62

BLACK STALLION RETURNS, THE—(1hr. 43m., '83) Sequel to *The Black Stallion*. Young Alec, upon losing his beloved horse, sets out on a journey to retrieve it. Dir. Robert Dalva, with Kelly Reno, Vincent Spano. PG. 14, 83, 110, 115, 234, 308, 423, 790

BRITANNIA HOSPITAL—(1hr. 56m., '83) Disgust may fire up an artist, inspiring him to get started on a project, but unless he's supremely intelligent (Swift, Céline, Buñuel, Godard), disgust will destroy his art. Lindsay Anderson, alas, is not in that company, and his new movie is an atrocity. Using the chaos of a London hospital as a metaphor for England's decline (how original!), Anderson produces one crude, hysterical, unfunny scene after another. The actors are abused, and the audience is abused—it's a misery to sit through. Written by David Sherwin. 55

CHOICE OF ARMS—(1hr. 57m., '83) In French, Eng. subtitles. A reformed gangster risks his respectable lifestyle when an old friend turned convict comes to ask him for help. Dir. Alain Corneau, with Gerard Depardieu, Katherine Deneuve, Yves Montand. 90

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 88

★ **E.T., THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 36, 78, 105, 117, 201, 206, 210, 237, 304, 307, 413, 418, 422, 448, 453, 533, 541, 603, 625, 629, 658, 702, 710, 800, 805, 817, 825, 842, 857, 864, 874

ENTITY, THE—(1hr. 56m., '83) An unexplained, paranormal presence terrorizes a woman's body and soul. With Barbara Hershey, Ron Silver and David Labiosa. Dir. Sidney J. Furie. R. 32

EVIL DEAD, THE—(1hr. 30m., '83) Five college students on a weekend in the Tennessee mountains discover an extraordinary book and become possessed by the devil. Dir. Sam Raimi, with Bruce Campbell. 3, 41, 110, 115, 206, 214, 221, 237, 401, 413, 420, 424, 427, 501, 512, 523, 530, 533, 573, 601, 633, 643, 650, 714, 728, 731, 805, 846, 857, 871

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. 35, 99, 112, 216, 300, 436, 511, 513, 548, 549, 554, 567, 609, 612, 628, 639, 644, 645, 655, 664, 666, 707, 711, 724, 726, 801, 808, 848, 884, 885

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 104, 111, 112, 113, 205, 223, 231, 236, 408, 413, 423, 426, 447, 450, 501, 531, 540, 545, 559, 566, 606, 626, 632, 648, 663, 664, 701, 707, 712, 719, 732, 745, 746, 775, 783, 791, 798, 807, 810, 830, 854, 862, 878, 883

GIFT, THE—(1hr. 45m., '83) In French, Eng. subtitles. An unsuspecting bank clerk on his final business trip receives a beautiful callgirl as a retirement present from his colleagues. With Clio Goldsmith, Pierre Mondy, Claudia Cardinale. Dir. Michel Lang. R. 56

GREAT CHESS MOVIE, THE—(1hr. 19m., '82) Chess by the great masters—Anatoly Karpov, Bobby Fischer and more. Dir. Gilles Carle, Camille Coudari. 2

HIGH ROAD TO CHINA—(1hr. 45m., '83) A fiasco. Bess Armstrong, who is hopeless—hard-edged and petulant—and Tom Selleck, who is still just a big lug, star as a tediously bickering duo of the supposedly carefree 20s (she's an heiress, he's a boozing World War I ace pilot). They tear all over Asia, shoot up peasant villages, consult gurus, and generally make fools of themselves. The picture appears to be trying to recreate the success of *Raiders of the Lost Ark,* but it doesn't have a trace of that movie's style, wit, or eccentric visual flare. Dir. Brian G. Hutton. PG. 30, 92, 225, 307, 420, 526, 536, 541, 567, 628, 633, 640, 648, 667, 777, 783, 791, 793, 795, 806

★ **KING OF COMEDY, THE**—(1hr. 48m., '83) Fascinating but coldly sarcastic and despairing study of a pathological show-business hustler, written by Paul D. Zimmerman and directed by Martin Scorsese. Robert De Niro, with a pencil-line mustache and slicked-back hair, plays Rupert Pupkin, a 34-year-old messenger who lives with his mother and aspires to be a famous comic and TV-talk-show host. Obsessed with a Johnny Carson-type entertainer named Jerry Langford (Jerry Lewis), Rupert barges into his hero's life, demanding a "shot" on his show. The star brushes him off, but Rupert can't hear the contempt in Jerry's voice, and he lays seige to his office, shows up at Jerry's house uninvited for the weekend, and finally kidnaps him and holds him hostage. Rupert is a fantasizing no-talent, hollow and imitative, and what he wants isn't worth having (Jerry Langford looks miserable at the top). The movie is very bitter about show-business as a system of insincerity—even Rupert's dreams are filled with clichés. De Niro intentionally keeps the performance at the level of loathsome caricature, but Sandra Bernhard, as the mad rich girl Masha, who wants to sleep with Jerry, scores with her psychotic riffs; she's so charismatic a loon that we don't worry about the moral implication of laughing at sickies. R. 23, 37, 60, 202, 203, 211, 212, 234, 306, 403, 417, 422, 511, 517, 536, 541, 558, 602, 617, 651, 663, 719, 728, 730, 748, 803, 807, 829, 852, 878

★ **LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still

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gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 86

LIANNA—(1hr. 55m., '83) In this earnest comedy by novelist-filmmaker John Sayles, Lianna (Linda Griffiths), having married her English professor husband (Jon DeVries) when she was a student, has raised his children, endured his sarcasms, and sacrificed her own ambitions. When she falls in love with Ruth (Jane Hallaren), a professor of child psychology, she immediately abandons home, husband and kids. The movie is less about the threat that her assertion of freedom poses to her family than about her tentative, fumbling, and finally joyous self-acceptance as a homosexual. Setting his story in a sophisticated academic community in the Northeast, Sayles writes dialogue for people who communicate with one another through self-conscious joking and the latest clichés in "self-realization." He underdramatizes his material, doing only the simplest things with actors, and he doesn't have much visual sense, but his untextured style may work for a lot of people: it allows them to concentrate more fully on the relationships and thus it offers them what seems like a higher form of sincerity. The movie is at times vague and evasive, and it turns a bit sanctimonious when the women go to bed, but Sayles is a gifted amateur with a talent for anecdote, swallowed embarrassments, and the dither and regrets of educated people. R. 90, 849

LIGHT YEARS AWAY—(1hr. 45m., '83) Set on Ireland's western coast, the story of the relationship between a wise old recluse and a striving young man. Dir. Alain Tanner, with Trevor Howard. 4

★ **LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 62

LONE WOLF MCQUADE—(1hr. 45m., '83) An adventurous tale of a modern-day Texas Ranger bent on justice. Dir. Steve Carver, with Chuck Norris. R. 22, 234, 303, 412, 426, 519, 529, 550, 554, 600, 632, 716, 722, 727, 810, 814, 841, 871, 882

LORDS OF DISCIPLINE, THE—(1hr. 43m., '83) Violent, preposterous drama set in authoritarian military school in South Carolina. The director, Englishman Franc Roddam, works up a sadomasochistic frenzy—hazing rituals, humiliations, punishments, even torture—but never establishes any convincing level of reality. David Keith stars as the high-principled boy who tries to protect a black cadet from torment, and Robert Prosky is the mysterious colonel who hovers in corridors like the Holy Ghost, dispensing advice and gnomic remarks. R. 42, 99, 438, 451, 513, 542, 549, 550, 554, 655, 666, 808, 809, 871, 884

LOSIN' IT—(1hr. 39m., '83) The story of three young Californians in the early 60s, and their adventures on a trip to Tiajuana, Mexico. Dir. Curtis Hanson, with Tom Cruise, Jackie Earle Haley, John Stockwell, Shelley Long. R. 33, 80, 100, 112, 114, 205, 225, 300, 401, 408, 410, 411, 426, 448, 513, 528, 530, 533, 547, 554, 567, 570, 573, 622, 629, 632, 635, 637, 653, 658, 705, 714, 717, 722, 732, 777, 790, 804, 807, 819, 822, 825, 841, 846, 860, 862, 878, 882

MAN, WOMAN AND CHILD—(1hr. 40m., '83) A college professor, with a wife and child, discovers that he has a 10-year-old child from a former relationship. Dir. Dick Richards, with Martin Sheen, Blythe Danner. PG. 51, 74, 531, 567, 775, 782, 796, 878

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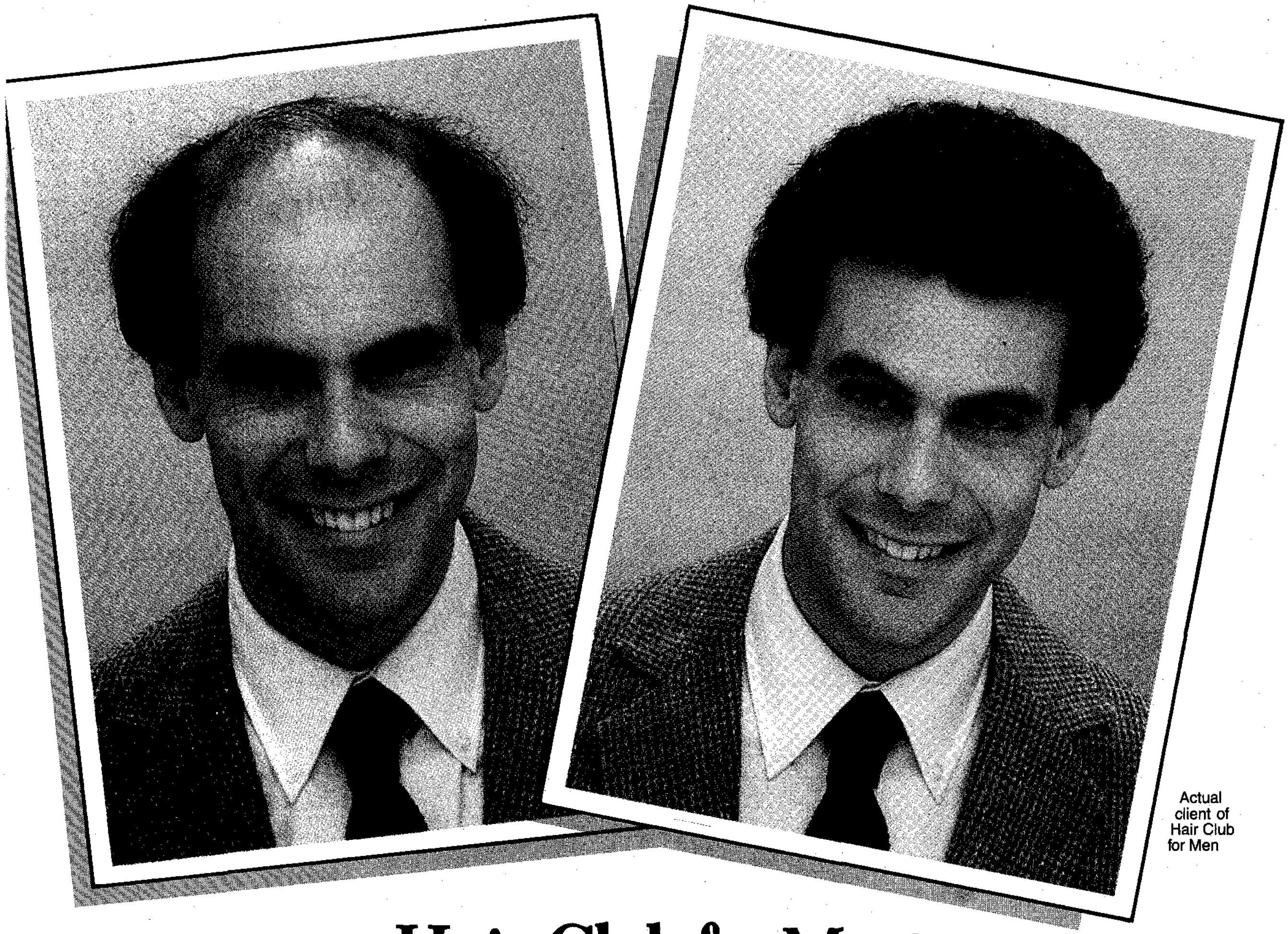

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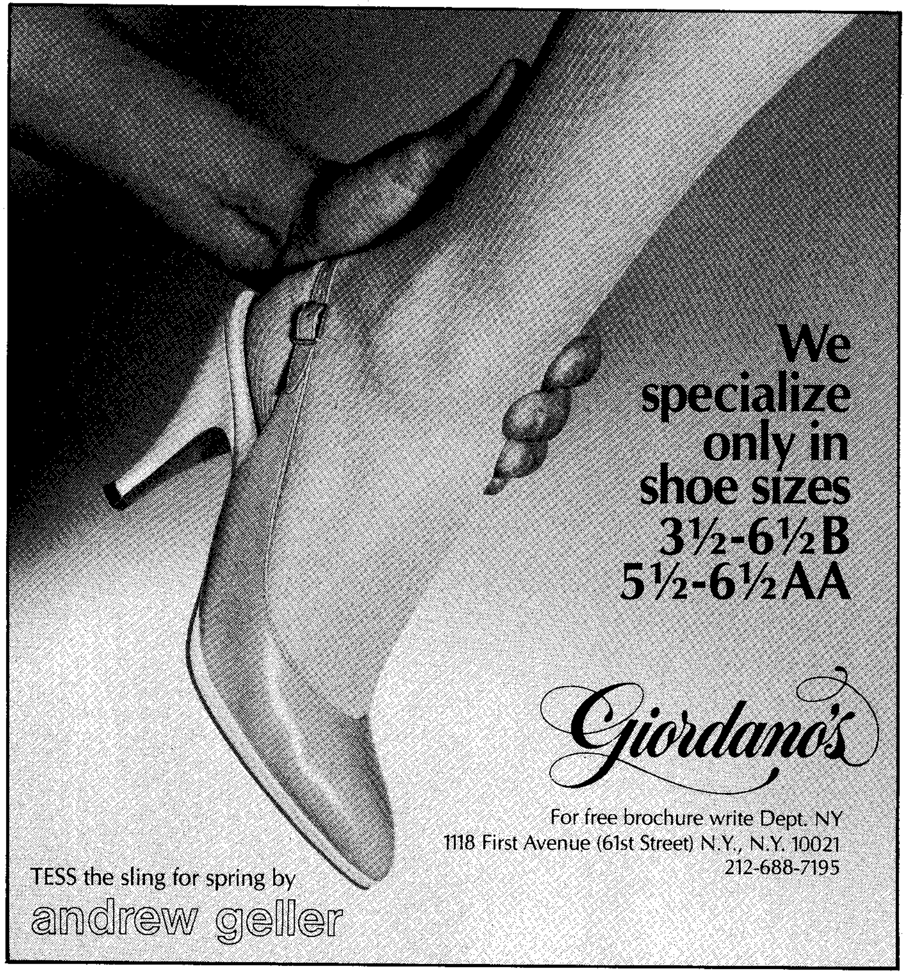

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MOVIES

MAX DUGAN RETURNS—(1hr. 38m., '83) Neil S mon's latest is vulgar cotton-candy nonsense about dying embezzler (Jason Robards Jr.) who wants t spend his last few months with the daughter (Marsh Mason) he hasn't seen in 28 years, and her son. H moves into their house and buys them cars, hi- equipment, and a major league batting coach t teach the boy to hit. This is supposed to be funn Meanwhile the daughter's boyfriend (Donald Suthe land), a relentless bloodhound of a police detectiv has begun to sniff out the old crook, and oh so man embarassing complications ensue. The whole movi has a feebleness that leaves one depressed more tha angry. Except for Robards, who is charming, every one connected with it seems working at half spee Directed by Herbert Ross. PG. **32, 54, 109, 117, 201 210, 233, 303, 401, 413, 418, 422, 424, 428, 512 518, 519, 523, 541, 552, 558, 567, 625, 627, 631 632, 643, 648, 668, 709, 714, 716, 717, 727, 747 751, 774, 792, 795, 807, 830, 841, 861, 878**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never b quite right for movies. Too many funny fellows (six perform at once, and you don't develop a persona attachment to any of them. They're too manic, to insistently goony to offer deeper satisfactions. Thi latest farrago is their most violent and obscene wor yet and, at times, their funniest. The sketches hav something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breast (female), and death. John Cleese has a great bit as a earnest teacher trying to hold the interest of his bore male students through a lecture-demonstration o sex. "Vaginal *juices,*" he says. "Name two ways to ge them *flowing.*" There is also a hilarious and disgusting episode involving the world's fattest man and hi inability to hold down his dinner in a posh Frenc restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terr Gilliam, and Eric Idle. Terry Jones directed. R. **16 41, 70, 97, 561, 567, 604, 625, 663, 702, 744, 773 779, 781, 784, 875**

NEXT YEAR IF ALL GOES WELL—(1hr. 35m., '83 A comedy about a couple who want different thing out of the relationship, and how they manage to com to terms. Dir. Jean-Loup Hubert, with Isabelle Adjani R. **61**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo an Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gathe with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move ou into the hills, hoping to link up with the American army. Most of the movie is about the adventures o this group. The movie is vignettish and anecdotal, bu never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks o crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. **86, 723**

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. **38, 535**

OUT OF THE BLUE—(1hr. 29m., '83) A tragic incident begins the nightmarish aftermath of a family's downfall. Dir. Dennis Hopper, with Hopper, Linda Manz, Sharon Farrell. R. **6, 93**

OUTSIDERS, THE—(1hr. 34m., '83) Francis Coppola's version of S.E. (Susie) Hinton's immensely successful young-adult novel has mistakenly preserved the book's naiveté and teen-world romanticism. The heroes are working-class youths in Tulsa—greasers—who are locked in a war they don't want with mysteriously vindictive rich kids—the Socs, short for Socials. When the high-strung Johnny (Ralph Macchio) gets pushed too far, he knifes one of the Socs, and he and Ponyboy (C. Thomas Howell) go on the lam, hiding out in a deserted church. Left alone, they become sensitive, rather literary boys, as genteel as the little scholars who ride the bus home from the Lycée Français. The tone of the movie is adolescent romanticizations—utterly sincere, completely humorless, and shockingly banal. Trying for heroic lyricism, Coppola poses the kids against roiling clouds; he shoots their reflection in pools; he darkens the color, for an epic, even apocalptic look that turns out to be more murky than anything. Kids may love it, but the only thing for adults to look at is Matt Dillon, who gives an amusingly stylized performance as a tough punk. Screenplay by Kathleen Knutsen Rowell. PG. **21, 32, 71, 93, 103, 109, 115, 201, 203, 213, 234, 305, 403, 412, 420, 422, 428, 512, 537, 541, 546, 552, 557, 567, 600, 603, 619, 625, 635, 642, 650, 702, 707, 709, 710, 714, 717, 745, 746, 774, 782, 784, 800, 803, 806, 819, 827, 858, 862, 879**

PRIVATE LIFE—(1hr. 43m., '83) In Russian, Eng. subtitles. Academy Award nominee offering an intimate view of Soviet family life. Dir. Yuli Raizman, with Mikhail Ulyanov. **47**

PRIVILEGED—(1hr. 34m., '83) The director, Michael Hoffman, and the producer, Richard Stevenson, both young Americans studying at Oxford, seem to have fallen in love with the nonchalant style of the British upper classes. Their movie is nominally critical of its hero—a handsome, smug star student actor (Robert Woolley)—but the strongest thing that comes through is a rather naive worship of Oxford style and class. It takes a while to realize that the hero and his friends —student actors putting on a production of *The Duchess of Malfi*—aren't nearly as clever or interesting as they imagine themselves to be. Yet Diana Katis, who plays the self-possessed young actress the hero tries to conquer, may be a real find: She has strength and unconventional beauty. **86**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **73**

SOPHIE'S CHOICE—(2hrs. 37m., '82) In Alan J. Pakula's earnest adaptation of William Styron's novel, Meryl Streep is utterly glorious as Sophie Zawitowska, the heartbreaking Polish Catholic beauty who, having survived Auschwitz, has washed ashore in Brooklyn in 1947. Streep, perhaps the first actress since the young Ingrid Bergman to make desolation ravishing, is a woman restored to life, struggling bravely with English, longing to take part in everything American, yet burdened with more grief and guilt than she can easily unload. As Sophie's demon lover Nathan, an unstable, intellectual Brooklyn Jew, Kevin Kline works up contrary moods in a meaninglessly intense, completely external style, and Peter MacNicol is embarrassing in an unplayble role —Stingo the virginal novelist-in-training (Styron's winsome view of himself), who grows up as a man the summer he experiences the suffering of Sophie and Nathan. Pakula directs in a glumly lyrical style. The movie is all verbal rhetoric, spelled by flashbacks from Sophie's time in Poland and at Auschwitz—revelations that are heart-wrenching but that fail to complicate our loving view of her. The result is an undramatic, morally simple movie—a genteel view of the Holocaust. R. **14, 58, 206, 403, 420, 554, 625, 700, 789, 828, 857, 867, 889**

SPRING BREAK—(1hr. 25m., '83) College students go to Fort Lauderdale, Florida to celebrate the annual ritual. Dir. Sean Cunningham, with David Knell, Perry Lang. R. **33, 80, 110, 114, 202, 210, 411, 437, 567, 640, 650, 658, 666, 712, 719, 722, 731, 745, 777, 780, 785, 791, 801, 804, 806, 822, 862, 877, 878**

TEN TO MIDNIGHT—(1hr. 41m., '83) Two detectives learn that the very murderer they pursue is after one's daughter. Dir. J. Lee Thompson, with Charles Bronson, Lisa Eilbacher. R. **32, 115, 442, 609**

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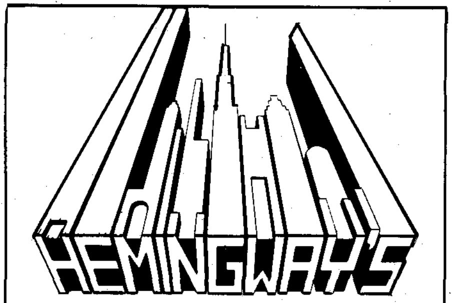

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MOVIES

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 24, 44, 57, 92, 523, 531, 705, 708, 723, 754, 795**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy —or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **9, 24, 72, 85, 115, 223, 234, 300, 303, 402, 412, 419, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 625, 632, 635, 649, 664, 707, 717, 732, 745, 774, 778, 782, 793, 795, 807, 830, 854, 863, 873, 878, 883**

★**VERDICT, THE**—(2hrs. 8m., '82) Paul Newman soaks himself in Boston-Irish sadness, and playwright David Mamet and director Sidney Lumet come up with piercing and satisfying details of the boozing, derelict life in this story of a down-and-out Boston attorney (Newman), who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Mamet writes sharp, nasty lawyer's talk, but he has involved us in an essentially religious drama: The spirit of the law has died in the attorney, and he sues for his personal redemption. Don't let this deter you: The movie is tense, complicated in a fulfilling way, and beautifully acted. James Mason is a natty, big-time legal scoundrel, Charlotte Rampling a shady lady with a hurt mouth who becomes Newman's lover, and Jack Warden the affectionate old dog who stays in Newman's corner. *Lumet directs quietly for a change, and with a new* brownish, sepulchral look that makes the Boston interiors look like Budapest before the war. R. **20, 32, 76, 97, 104, 211, 228, 232, 236, 416, 436, 447, 450, 513, 516, 530, 532, 535, 542, 547, 548, 549, 555, 570, 621, 636, 638, 639, 644, 645, 666, 703, 711, 720, 724, 758, 800, 809, 818, 825, 840, 842, 848, 874, 884, 886**

WAITING FOR GAVRILOV—(1hr. 20m., '83) In Russian, Eng. subtitles. A comedy concerning a woman whose husband-to-be fails to show up for the wedding. Dir. Pyotr Todorovsky, with Ludmila Gurchenko, Sergei Shakurov. **90**

WIZARD OF BABYLON, THE—(1hr. 23m., '83) A portrait of the late Rainer Werner Fassbinder; recording the shooting of his last film. Dir. Dieter Schidor. **2**

YEAR OF LIVING DANGEROUSLY, THE—(1hr. 55m., '83) Mel Gibson sets his virile jaw and then smiles engagingly as Guy Hamilton, a young, untested Australian journalist assigned to Jakarta in 1965 (the year of the military coup). He becomes the protégé of Billy Kwan (Linda Hunt), a Chinese-Australian dwarf who serves as cameraman for the Australians, and he begins an affair with swank Gillian Bryant (Sigourney Weaver), who works in the British Embassy. Meanwhile, in the movie's impossibly shadowy background, left and right slug it out for power. Directed by Peter Weir and written by David Williamson (from a novel by the Australian writer C.J. Koch), the movie is promising but almost completely unfocused. The filmmakers shift from the love affair

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to politics, to the fate of Billy, a philosophical-voyeur type who makes notes on everyone's character, from there to the moral dignity of a Communist who works with Guy, and so on. They never succeed in pulling together the background and the foreground, the politics and the romance. Shot in Manila. PG. 16, 58, 92, 574

Revivals

ALICE'S RESTAURANT—(1hr. 50m., '69) A lively, colorful expansion of Arlo Guthrie's satirical hit record about hippie life in New England in the late sixties. It contains some hilarious scenes and some touching ones. Dir. Arthur Penn. 39

AUTUMN SONATA—(1hr. 37m., '78) In Swedish, Eng. subtitles. In Ingmar Bergman's film, Ingrid Bergman (in a brave, fully rounded performance) is a successful concert pianist, and Liv Ullmann is her 35-ish daughter who is convinced that her mother's neglect of her as a child has ruined her life. She takes revenge in guilt-provoking accusations that are loathsome, fascinating, and ultimately baffling. A bold, textured, tirade-film in which Bergman seems lost in resentment and guilt that he hasn't quite comprehended or worked out. 39

BAD TIMING—(2hrs. 2m., '80) About tortured sex, Vienna, decadence, and emergency surgery. Art Garfunkel, lighting more cigarettes in close-up than Jean Gabin in all his movies put together, is an American psychoanalyst living in Vienna; Theresa Russell, in blood-red lipstick, is the sexually ravenous girl with whom he has a messy affair. Desire and self-hatred, sadism, and masochism combine in a pretentious, badly acted, and absurdly overheated movie. Dir. Nicolas Roeg. 95

BOUND FOR GLORY—(2hrs. 27m., '76) A spirited biographical story of folksinger-composer Woodie Guthrie, acted beautifully by David Carradine. Director Hal Ashby and photographer Haskell Wexler have made an extraordinary visual achievement in recreating the look of the Depression. The Guthrie free spirit and the sad but vibrant era become meshed. 39

CITY LIGHTS—(1hr., 21m., '31) There are two movies that make you laugh uproariously till the final moments, then leave you in tears. *The Baker's Wife* is one, and this is the other. Chaplin plays his best tramp role here, as the pal of a millionaire who befriends him when drunk and disowns him when sober. 39

CRIES AND WHISPERS—(1hr. 35m., '72) In Swedish, Eng. subtitles. A great Ingmar Bergman film, but he's tried to cram so much into it that it almost seems like self-parody at times. The performances and photography are superb. With Harriet Andersson, Ingrid Thulin, Kari Sylwan and Liv Ullmann. 39

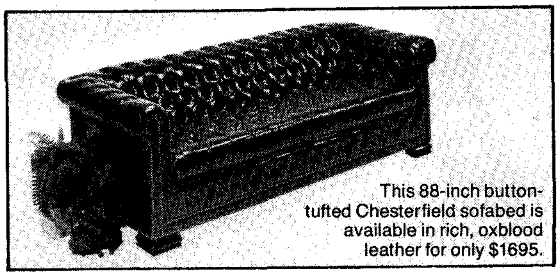
DEER HUNTER, THE—(3hrs. 3m., '78) A vivid, large-scale saga of small-town working-class friends who are subjected to the dislocating weirdness and uncontrollable savagery of the Vietnam war. Ambitious and worth seeing, but often muddled. With Robert De Niro, Christopher Walken, John Savage, John Cazale and Meryl Streep. Dir. Michael Cimino. 13

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. 13

DON'T LOOK NOW—(1hr. 50m., '73) A murderer bedevils Venice and a couple experience strange events. Although visually compelling, the movie is essentially a thin thriller. The performances by Donald Sutherland and Julie Christie are enthralling, however. Dir. Nicolas Roeg. 95

EASY RIDER—(1hr. 34m., '69) Emblematic of the decade that formed its underlying concerns, *Easy Rider* is at once romantic and paranoid and a continuation of the American "road" movie genre. Peter Fonda and Dennis Hopper play two hippie drug dealers who take off on a cross-country motorcycle trip that ends in death and disillusionment. The cinematography by Laszlo Kovacs is superb, and the score by various rock artists (including Jimi Hendrix and the Byrds) contributes to the restless, driving rhythm of the movie. Jack Nicholson is great as a drunken Southern lawyer on the lam. Produced by Fonda and directed by Hopper. 10

EDVARD MUNCH—(2hrs. 47m., '76) A half-documentary, half-fiction film, directed by Peter Watkins, about the earlier part of the painter's life. It is simultaneously a biography, psychography, and iconography of Munch, as well as a kind of monologue, interior, verbal, and pictorial, of what went on inside the painter's mind. 96



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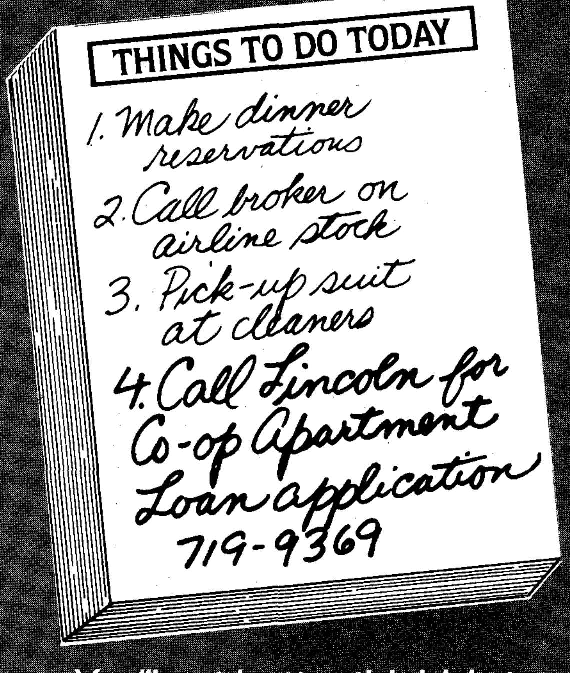
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MOVIES

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. 10

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. 13

HIS GIRL FRIDAY—(1hr. 30m., '39) Howard Hawks's version of the famous Hecht-MacArthur play, *The Front Page*, which had been filmed in 1931 with Adolphe Menjou and Pat O'Brian playing, respectively, the hard-boiled city editor and the ace reporter. Hawks cast Cary Grant as the editor and turned the reporter into a woman—Rosalind Russell at her volcanic best. Some of the dialogue goes by so fast it staggers belief. A great comedy. 96

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 10, 96

KAGEMUSHA—(2hrs. 20m., '80) In Japanese, Eng. subtitles. Akira Kurosawa's great film, made at age 70. In sixteenth-century Japan, a common thief doubles for a great warlord who has died (Tatsuta Nakadai plays both roles). He gets by with the imposture because the warlord's friends and enemies alike are in love with the ideal of leadership. Men die to protect the impostor once he has mastered the dead man's physical style and nobility of bearing. Every movement and gesture is erect, vibrant, heroically decisive and curt, and the battle scenes, with masses of men galloping at dusk, are an apocalypse charged with lightning. 96

KINGS OF THE ROAD—(2hrs. 56m., '76) In German, Eng. subtitles. Wim Wenders's engaging yet exasperating epic of two inarticulate young men wandering through the dull landscape of modern Germany. Bruno (Rüdiger Vogler), a self-sufficient and whimsical movie-projector repairman, picks up Robert (Hanns Zischler), a linguist whose marriage has just broken up. Together they drift from nowhere to nowhere, floating in the moody soulfulness of seemingly all recent West German films. The inanition isn't banal, but it isn't hip either. *Kings of the Road* is an epitaph for the kind of classical narrative Wenders cannot or will not make. Virtually unreleased to date. 95

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 13, 95

MAN WHO CAME TO DINNER, THE—(1hr. 52m., '41) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about contemporary legends of their own making (Alexander Woollcott, Noël Coward, Harpo Marx). A lot of the wit and daring has been softened by time, but this remains an enjoyable farce of a Midwest household invaded and overturned by the crazed denizens of New York stage and society. Dir. William Keighley. 10

MESSIDOR—(2hrs., '81) In French, Eng. subtitles. A rather dour fable from Swiss writer-director Alain Tanner. Jeanne (Clémentine Amouroux), a university student, and Marie (Catherine Rétoré), a country girl, meet by chance and hitch a few rides together. They abandon all thought of leading a normal life, and, becoming hungry and broke, they slip into criminality. Society, at first oblivious, turns malevolent. The film has its mournful beauty, but its despair is numbing—life within society is unworthy, freedom outside it is unreachable. 4

MODERN TIMES—(1hr. 29m., '36) Chaplin vs. the Machine Age. In this almost perfect satire, Charlie loses the battle against automation, but wins the very young and enchanting Paulette Goddard. 39

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 39

ORPHEUS—(1hr. 34m., '50) In French, Eng. subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casares. 10

PETRIFIED FOREST, THE—(1hr. 15m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 10

QUADROPHENIA—(2hrs., '79) Set in 1964 and produced by the Who, this story of an alienated London kid celebrates rock as the rude poetry of dispossessed youth, and, like much of rock itself, is stiff, harsh, and inexpressive. But the color is interesting Sunday-supplement-primitive stuff, and the picture has a driving, restless rhythm. With Phil Daniels. Dir. Franc Roddam. 95

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical. 31, 574, 612, 811, 885

REDS—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion in the period 1915-20. Beatty is John Reed, the journalist-adventurer who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the "free-thinker" who left her husband and became a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together while history is swirling around them. With powerful performances by Jack Nicholson, Maureen Stapleton and Gene Hackman, backed up by testimony from real-life survivors of the period. Dir. Beatty. 39

RUDE BOY—(2hrs., '80) Ray Grange as a hopelessly alienated London punker who tries to become a roadie for the Clash and fails even at that. A semi-incoherent movie with true, slovenly, foul-mouthed punk spirit, *Rude Boy* suggests that men like Ray might be better off if organized into a left-wing political movement. But they never will be. Superb concert performances by the Clash. Produced and directed by Jack Hazan and David Mingay. 95

SOLDIER, THE—(1hr. 30m., '82) A terrorist group threatens the world with nuclear blackmail. With Ken Wahl, Alberta Watson and Klaus Kinski. Dir. James Glickenhaus. R. 406

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 39

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 13

TESTAMENT OF ORPHEUS—(1hr. 19m., '62) In French, Eng. subtitles. An imaginative but haphazard, talky, and boring poetic film fantasy by Jean Cocteau (who also starred). A series of disconnected surrealistic anecdotes. 10

THIN MAN, THE—(1hr. 33m., '34) The first of this famous series was also a pioneer screwball comedy, starring William Powell and Myrna Loy as detective Nick Charles and his wife, solving mysteries while staying high on endless cocktails. From the Dashiell Hammett book and based, of course, on Hammett's volatile, wisecracking relationship with Lillian Hellman. Dir. W.S. Van Dyke II. 10

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 10

XICA—(1hr. 40m., '82) In Portuguese, Eng. subtitles. A Brazilian comedy based on the historic life of Xica da Silva, an extraordinary slave girl. With Zeze Motta. Dir. Carlos Diegues. 96

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Broadway

Previews and Openings

Monday, April 11

ALL'S WELL THAT ENDS WELL—A 16-week engagement of the Royal Shakespeare Company's triumphant production of the comedy, set by director Trevor Nunn in the glamorous Belle Epoque; Philip Franks, Harriet Walter, and Margaret Tyzack head the cast. Mon.-Sat. at 7:30, $30-$40; Wed. at 2, $25-$35; Sat. at 2, $30-$40. From 4/19, Tues.-Sat. at 7:30, $30-$40; Tues., Sat., & Sun. at 2, $30-$40. Previews now prior to a 4/13 opening. **Martin Beck,** 302 W. 45th (246-6363). 3 hrs., 20 min. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin), staged and choreographed by Thommie Walsh and Tommy Tune. Previews now prior to a 4/17 opening. All balcony seats $10 during previews. Mon.-Sat. at 8, $25-$45; Sat. at 2, $23-$40; Wed. at 2, $20-$35. **St. James,** 246 W. 44th St. (398-0280). 2 hrs. All major credit cards.

TEANECK TANZI: The Venus Flytrap—Claire Luckham's play about the battle of the sexes which takes place entirely in a wrestling ring; directed by Chris Bond. Deborah Harry and Caitlin Clarke alternate in the title role; with Clarence Felder, Zora Rasmussen, Scott Renderer, Tom Waites. Previews now prior to a 4/20 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$27.50; Fri. & Sat. at 8, $22-$30; Wed. at 2, $18.50-$25. **Nederlander,** 208 W. 41st (921-8000). 2 hrs., 15 min. All major credit cards.

Friday, April 15

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Previews: Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $21-$24. After opening: all performances $27 except Sat. at 8, which will be $30. Previews start 4/15 prior to a 5/5 opening. **Circle in the Square,** 50th St. W. of Bdway (247-1346). 2 hrs., 10 min. All major credit cards.

Saturday, April 16

DANCE A LITTLE CLOSER—Len Cariou, Liz Robertson, George Rose in a musical with book, lyrics and direction by Alan Jay Lerner, and music by Charles Strouse, based on Robert Sherwood's 1936 play, *Idiot's Delight,* now set in the Austrian Tyrol on the brink of WW III. Previews begin 4/16 prior to a 5/11 opening. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $29-$35; Wed. at 2, $24-$30. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 15 min. All major credit cards.

Wednesday, April 20

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Deborah Moldow, Karla Burns, Paul Keith, Avril Gentles, Alexandra Korey, Bruce Hubbard, and Donnie Ray Albert. Previews start 4/20 prior to a 4/24 opening. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Uris,** 51st St. W. of Bdway (586-6510). 2 hrs., 50 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Carrie Fisher, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, $22.50-$28.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs. 10 min. Major credit cards. ● ●

AMADEUS—David Dukes, John Pankow, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 35 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Alvin,** 250 W. 52nd St. (757-8646). 2 hrs. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 35 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, $30-$45; Sat. at 2, $27.50-$42.50; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Major credit cards. ●

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $25-$42.50; Fri. & Sat. at 8, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

FOXFIRE—Hume Cronyn, Jessica Tandy, and Keith Carradine in a new play by Susan Cooper and Mr. Cronyn based on the Doubleday Foxfire books about an Appalachian mountain couple and their son, a country music star who comes home to think out his problems; directed by David Trainer; original music by Jonathan Holtzman; with Katherine Cortez, Trey Wilson, and James Greene. Tues.-Thurs. at 8, Sat. a 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$3 Wed. at 2, $20-$30. **Ethel Barrymore,** 243 W. 47t (239-6200). 2 hrs., 10 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLO DREAMCOAT—This exceedingly well-receive downtown musical by Tim Rice and Andrew Lloy Webber who gave us *Evita, Cats,* and *Jesus Chris Superstar,* has come to Broadway. It's based on th Old Testament, directed and choreographed by Ton Tanner, is splendid and charming, and the cast, le by David Cassidy, is lovable from top to bottom Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30 $27.50-$38. **Royale,** 242 W. 45th (239-6200). 1 hr. 45 min. Credit cards. ●

K2—Jeffrey DeMunn and Jay Patterson in Patric Meyers's play, an interesting piece of theate which takes place at 27,000 feet above se level, about an unsuccessful assault on mountain. The acting is first-rate under Terr Schreiber's resourceful direction. Mon.-Thurs. at 8 Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $20-$30 Wed. at 2, $15-$25. **Brooks Atkinson,** 256 W. 47t St. (245-3430). 2 hrs. Credit cards.

THE MAN WHO HAD THREE ARMS—Rober Drivas, William Prince, and Patricia Kilgarriff in new play written and directed by Edward Albee about the way in which sudden fame corrupts. Tues.-Fri. at 8, Sat. at 2, Sun. at 3; $19-$30; Sat. at 8, $22.50-$35; Wed. at 2, $16-$25. **Lyceum,** 149 W 45th (239-6200). 2 hrs., 15 min. All major credi cards.

CLOSED

MARCEL MARCEAU ON BROADWAY—Th world's foremost mime premieres eight new piece during this limited engagement. Tues.-Fri. at 8, Sat. a 2, Sun. at 3, $17.50-$30; Sat. at 8, $18.50-$32.50; Wed. at 2, $15-$25. **Belasco,** 111 W. 44t (239-6200). 2 hrs., 10 min. All major credit cards.

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$40; Wed. at 2, $25-$35. From 4/17, there will be two performances on Sunday, at 2 and 6:30, and the Tuesday show will be dropped. **Mark Hellinger,** 51st & Bdway (757-7064). 2 hrs., 20 mins. Credit cards.

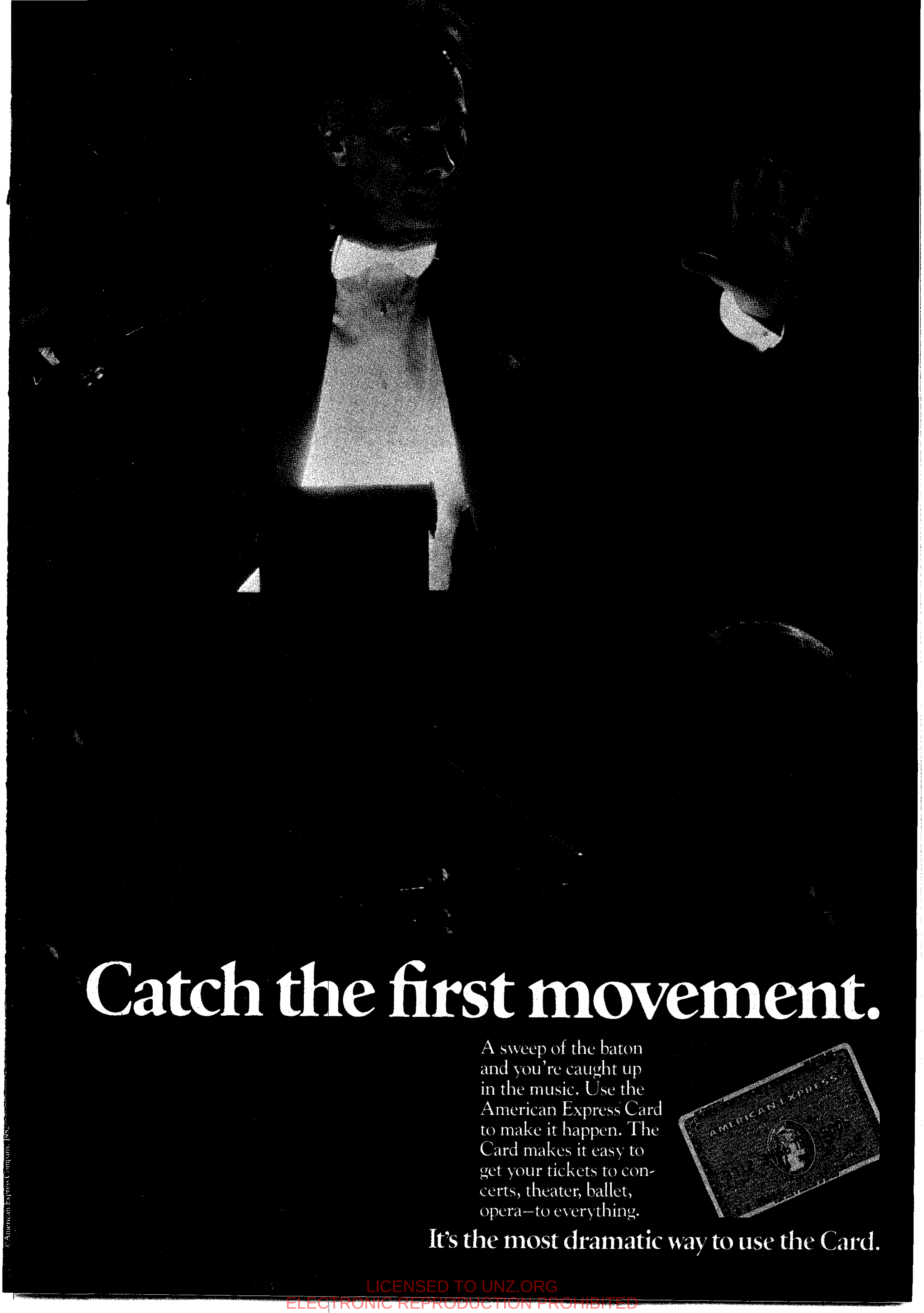
'NIGHT, MOTHER—Marsha Norman's drama, starrin Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm gonna kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$27.50; Fri. & Sat. at 8, $22-$29; Wed. at 2, $16-$25. **Golden Theater,** 252 W. 45th (239-6200). All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Maureen McGovern, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $22-$38. **Edison,** 240 W. 47th (757-7164). 2 hrs. Credit cards. ● ●

ON YOUR TOES—Natalia Makarova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine, with addditional choreography by Peter Martins. Featured are George S. Irving, Dina Merrill, Lara Teeter, George de la Pena, Starr Danias (who takes Makarova's place on Saturday matinees), and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 10 min. Credit cards.

PORGY AND BESS—Revival of the George Gershwin opera founded on the play by Dorothy and DuBose Heyward; directed by Jack O'Brien. The show has a cast of 90 and the title roles will be alternated by three different couples. Tues.-Sat. at 8, Sat.



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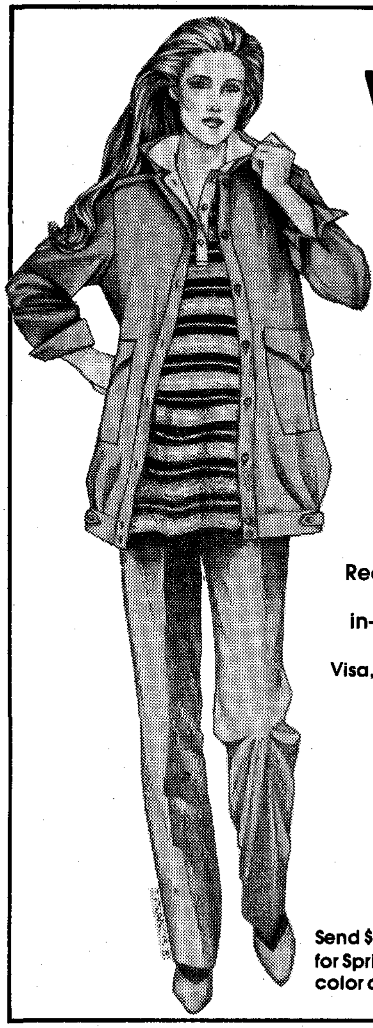
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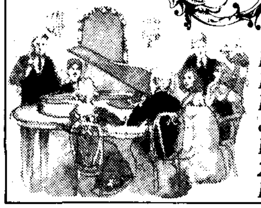
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PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by Jim Wann, with Tom Chapin, Joh Foley, Mark Hardwick, Margaret LaMee, Debora Monk, and John Schimmel. Mon., Wed., Thurs., an Sun. at 8 and Sat. and Sun. at 2, $25.50-$27.50; Fri and Sat. at 8, $27.50-$29.50. **Princess,** 200 W. 48th (586-3903). All Major credit cards. ●

SLAB BOYS—Kevin Bacon, Sean Penn, Mark Moses and Jackie Earle Haley in the Scottish playwrigh John Byrne's autobiographical comedy about three men who grind and mix powdered paints in a carpe factory; directed by Robert Allan Ackerman. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3. $22.50-$27.50; Fri. & Sat. at 8, $25-$30; Wed. at 2, $20-$25. **Playhouse** 359 W. 48th (586-7670). 2 hrs., 10 min. Credit cards

TORCH SONG TRILOGY—*International Stud Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Rober Sevra. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35 An amusing as well as moving trio of plays about the homosexual world. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards.

A VIEW FROM THE BRIDGE—Tony Lo Bianco stars in a revival of Arthur Miller's 1955 play about an Italian family in Red Hook, Brooklyn; featuring Rose Gregorio, Saundra Santiago, and James Hayden; directed by Arvin Brown. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18-$28. **Ambassador,** 215 W. 49th St. (239-6200). 2 hrs., 10 min. All major credit cards.

WHODUNNIT—George Hearn, Hermione Baddeley, Barbara Baxley, Ronald Drake, John Glover, and Fred Gwynne in Anthony *(Sleuth)* Shaffer's murder mystery, set in the 30s, and involving a country house, a crooked lawyer, a retired naval officer, a she-dragon, a flapper, her fiance, and an archeologist, and a butler; directed by Michael Kahn. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50; Wed. at 2, $16.50 to $25; Fri. & Sat. at 8, $22.50-$30. **Biltmore,** 261 W. 47th St. (582-5340). 2 hrs., 10 min. All major credit cards.

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 30 min. All major credit cards.

Off Broadway

BARNUM'S LAST LIFE—Richard Ploetz's play about the father of humbug and hype, with Harris Yulin in the title role; directed by Paul Lazarus. With Brent Collins, Don Plumley, Paul LaGreca, Sharita Hunt, Daniel Leventritt, Thomas Ikeda, and Du Yee Chang. Tues.-Sun. at 7:30, Sat. at 7:30 & 11. **La Mama E.T.C.,** 74A E. 4th St. (475-7710).

BECOMING MEMORIES—Arthur Giron's play with music, directed by Dennis Rosa, about the courtships, marriages, and lives of three generations of five American families. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7; $15; 4/14-5/1. **South St. Theater,** 424 W. 42nd (279-4200).

A BUNDLE OF NERVES—Musical revue dealing with neuroses afflicting modern society; directed by Arthur Faria. Tues.-Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7:30; $19.50-$21.50. **Top of the Gate,** 160 Bleeker St. (475-5120).

BURIED INSIDE EXTRA—Sandy Dennis, Vincent Gardenia, Dixie Carter, Hal Holbrook, and William Converse-Roberts in Thomas Babe's comedy about a daily newspaper whose lobster-shift staffers are victimized by a trickster's scheme; directed by Joseph Papp. (This one's going to travel to London's Royal Court Theatre later as part of the exchange program.) 4/12-5/29. **Public/Martinson Hall,** 425 Lafayette St. (598-7150).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE DINING ROOM—A. R. Gurney's comedy stars Mark Arnott, Margo Skinner, Cara Duff-MacCormick, Rex Robbins, Michael Ayr, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

THEATER

DOUBLE BILL—Brian Friel's *Winners* and George Bernard Shaw's *How He Lied to Her Husband*, starring Bernie McInerney, Jeanne Ruskin, Kate Burton, and Michael Butler; directed by Nye Herron, Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20. **Susan Bloch Theater,** 307 W. 26th (242-7800).

DUET FOR ONE—Eva Marie Saint and Milton Selzer star in Tom Kempinski's play about a concert violinist whose career is dramatically interrupted; directed by Jeffrey Hayden. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 6/12. Roundabout Theater's **Stage One,** 333 W. 23rd (242-7800).

EXTREMITIES—William Mastrosimone's play, starring Karen Allen, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez and Deborah Hedwall. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2, Sun. at 3; $16. **Westside Arts Theater,** 407 W. 43rd (541-8394).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREATER TUNA—Joe Sears and Jaston Williams star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

GODIVA WAS NO LADY—Musical written and directed by Virgius Engerman concerns the lady's unique way of inducing her husband to help the villagers of Coventry get the vote. With Brenda Vicary in the title role. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $7, $10. **Carter Theater,** 250 W. 43rd (391-1880).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, $18-$22.50; Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

THE OTHER SIDE OF THE SWAMP—Royce Ryton's two-character (David Schmitt and Alexander Wilson) gay love story with an unlikely beginning and a happy ending (now you don't have to worry); directed by Lawrence Hardy. Tues.-Fri. at 8, Sat. at 7, & 10, Sun. at 3 & 7; $14-$16. **Actors Playhouse,** 100 7th Ave. So. (691-6226).

POPPIE NONGENA—Thuli Dumakude stars in Elsa Joubert's story about a woman's daily struggle against black oppression, with an all-South African cast, is a most straightforward, moving, and exhilarating tribute to human decency, gallantry, and the ability to endure with dignity in a hailstorm of stupid injustice. Mon.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $19.50-$22.50. **Fairbanks Theater,** 432 W. 42nd (239-4321).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Remak Ramsay) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

ROSETTI'S APOLOGETICS—Musical comedy/drama by Leonard Melfi (who also plays the title role) about a group of New Yorkers on the road to the top of their dreams; directed by Crystal Field (who also plays Rosetti's true love); with George Bartenieff, Carmen Mathis, and Alex Bartenieff. Thurs.-Sun. at 8; $4; 4/14-5/8. **Theatre for the New City,** 162 Second Ave. (254-1109).

ROYAL BOB—Richard Stockton's comedy/drama, set in Peoria in the mid-19th century, based on the lecturer/agnostic Robert Ingersoll; directed by Ronald Rosten. Wed.-Sat. at 8, Sun. at 3; $7, $8; thru 4/23. **Chernuchin Theater,** 314 W. 54th (279-4200).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394). ●

SNOOPY—The Peanuts gang in a musical with a score by Larry Grossman and Hal Hackady. Jason Graae and Lorna Luft co-star. Thurs.-Sun. at 8, Sat. at 2, Sun. at 3; $16-$20; thru 5/1. **Lamb's Theater,** 130 W. 44th (997-1780).

SUS—British playwright Barrie Keeffe's play that records the interrogation of a suspect for an event

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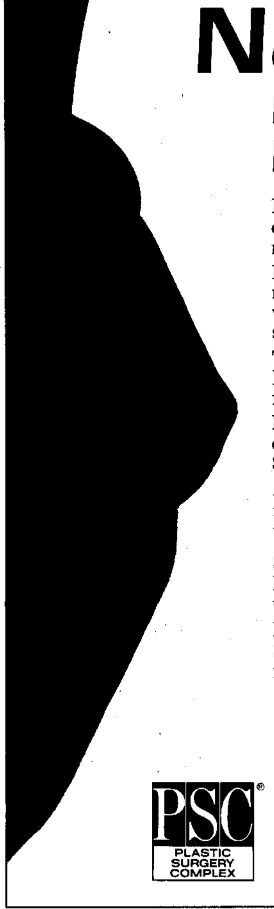

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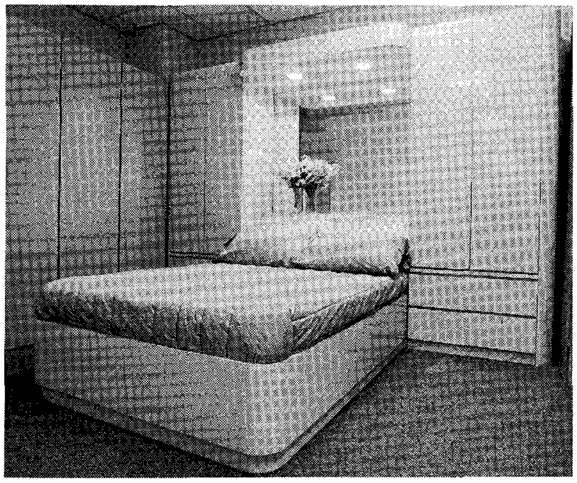

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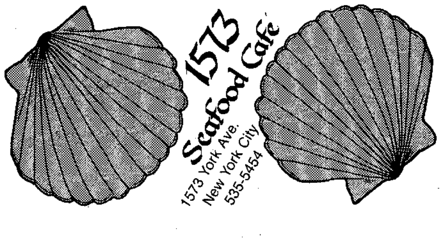

which will completely change his life; directed b Geoffrey Sherman; with Terry Alexander, John Cu less, and David Leary. Wed.-Fri. at 8, Sat. at 3 & Sun. at 3 & 7; $9-$11. **Hudson Guild,** 441 W. 26t (760-9810).

TOP GIRLS—Caryl Churchill's play, which had sold-out run with the London Royal Court Theatr cast, has resumed performances with an America cast: Sara Botsford, Donna Bullock, Kathryn Grody Lise Hilboldt, Linda Hunt, Valerie Mahaffey, an Freda Foh Shen. A demanding and rewarding play **Public/Newman Theater,** 425 Lafayette St. (598-7150).

TRUE WEST—Sam Shepard's play, directed by Gar Sinise, starring John Malkovich (who gives an overwhelming performance), about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. a 5 & 8; $16-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

Theater Companies

THE ACTING COMPANY—In repertory: Shakespeare's *Pericles,* Moliere's *Tartuffe,* and Beckett's *Play* and *Other Plays,* starting 4/19. Call theater for specific information. **American Place Theater,** 111 W. 46th (564-3510).

AMERICAN FOLK THEATER—Eugene O'Neill's *Anna Christie;* 4/12, 15, 20, 21 at 8; 4/9 & 23 at 10 p.m.; 4/16 & 17 at 7; 4/24 at 3. In repertory with Clifford Mason's *Captain at Cricket;* 4/13, 14, 19, 22 at 8; 4/23, 24 at 7; 4/17 at 3; 4/16 at 10 p.m.; $8. **Richard Allen Center,** 36 W. 62nd (799-9190).

AMERICAN JEWISH THEATER—Isaiah Sheffer's *The Rise of David Levinsky,* which deals with the Americanization of the immigrant from the late 1880s to the early 1900s; with music by Bobby Paul; directed by Sue Lawless; featuring Larry Keith and Marilyn Sokol. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $9; thru 4/24. **92nd St. Y,** 1395 Lexington Ave. (427-6000).

AMERICAN THEATRE COMPANY—Revival of Clifford Odet's *Waiting for Lefty* and *Till the Day I Die.* Wed.-Sun. at 8, Sat. at 2, Sun. at 3; $16.50-$18; from 4/13. **Nat Horne Theater,** 440 W. 42nd (279-4200).

COCTEAU REPERTORY—Friedrich von Schiller's classic, *Don Carlos,* takes place in 16th-century Spain, where the Crown Prince conspires against his father and the Inquisition. Thurs.-Sat. at 8, Sun. at 3; $8.50. **Bowery Lane Theater,** (677-0060).

CSC REP—*Wild Oats, Balloon, Ghost Sonata, Faust,* Parts 1 & 2; Buechner's *Danton's Death;* Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $5-$12; thru April. **CSC Theater,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATER—*The Changeling,* a 17th Century Gothic thriller of Jacobean revenge, by Thomas Middleton and William Rowley. Tues.-Sun. at 8, Sat. & Sun. at 2:30; 4/14-5/1. 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*Taking Steam* by Kenneth Klonsky and Brian Shein, about a group of cronies who get together in a decaying health club in contemporary Toronto; directed by Edward M. Cohen. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7 (Tues. 4/19 & 26 at 8); $7, $8; thru 5/1. 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—*Hot Lunch Apostles,* a new production of the Talking Band by poet-playwright Sidney Goldfarb, set in the year 1993, about a seedy group of traveling performers. Tues.-Sun. at 8:30, Sun. at 3; thru 4/24. 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATRE—*Viña,* a trilogy of one-acters, by Chilean author Sergio Vodanovic, about the false values of a decaying society, and the ruthlessness and materialism of today's life styles; directed by Victor Acosta. Fri. & Sat. at 8, Sun. at 6; $7; thru 5/8. **El Portón,** 508 W. 53rd (362-9747).

MANHATTAN PUNCH LINE—Trevor Griffiths's play, *The Comedians,* takes a serious look at the nature of stand-up comedy; directed by Munson Hicks. With Tim Choate, Joe Daley, Tom Costello, Alan North, Stefan Weyte. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $8; from 4/14. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: Vaughn McBride's *Elba,* comedy-drama about a couple of elderly people who escape from a nursing home and break into their old home; directed by Tom Bullard. With Audra Lindley and James Whitmore. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $16-$22; thru 5/1. 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Three one-act plays: Ali Wadud's *Tigus,* Douglas Turner Ward's *The Redeemer,* and Julie Jensen's *Nightline;* all directed by Mr. Ward; thru 5/1. **Theater Four,** 424 W. 55th St. (246-8545).

N.Y. THEATER STUDIO—*The Quilling of Prue,* Mary Kojis's play about a priest's reaction to a seminarian's marriage plans, directed by Cheryl Faraone; starring Robert LuPone. Wed.-Mon. at 8; $8; thru 4/17. 2109 Broadway (496-7833).

NUESTRO TEATRO—*El Matrimonio a Traves de los Siglos*, works by Lope de Rueda, Cervantes, and De La Cruz; directed by Pablo Villamar. Fri. & Sat. at 8, Sun. at 3; thru 5/8. **St. John's In the Village**, 224 Waverly Pl. (861-6804).

PAN-ASIAN REPERTORY THEATRE—Shakespeare's *A Midsummer Night's Dream*, set in the early years of China's Chou Dynasty, predominantly in English with passages of Mandarin Chinese; Wed.-Sat. at 7:30, Sat. & Sun. at 3; $8; 4/15-5/1. directed by Tisa Chang. **28th St. Playhouse**, 120 W. 28th (255-7293).

REPERTORIO ESPANOL—Pedro Calderon de la Barca's *A Secreto Agravio, Secreta Venganza*, Jose Ignacio Cabrujas's *El Dia Que Me Quieras*, and Federico Garcia Lorca's *La Zapatera Prodigiosa* in Spanish in repertory thru April; $7-$8. Call for times and dates. **Gramercy Arts Theatre**, 138 E. 27th (889-2850).

ROYAL COURT REP—Phyllis Craig's *The Purrfect Crime, Bargain for Murder, Murder One,* and *Revenge Is Sweet*, Mon.-Sat. at 8, Sun. at 3; $6; thru April. **Theater**, 301 W. 55th (997-9582).

YOUNG PLAYWRIGHTS FESTIVAL—Seven plays and staged readings by authors aged 10 to 18, with casts including Blanche Baker, Christopher Durang, Brendan Murphy, Novella Nelson, and Edward Power. Phone theater for details; thru 5/1. **Circle Repertory**, 99 Seventh Ave. (924-7100).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BALZAMINOV'S WEDDING—Alexander Ostrovsky's classic Russian farce, translated and directed by Timur Djordjadze; with 18th century Russian music and dancing highlighting the production. Tues.-Sat. at 8 (4/23 at 2); $6; thru 4/23. **Theater off Park**, 28 E. 35th (679-5684).

BLIND AS A BAT—A musical revue about being blind, produced and acted by Theater by the Blind (senior citizens mostly). 4/11-13 at 4 p.m. No reservations necessary. **Free. Donnell Library**, 20 W. 53rd (787-0781).

CHAMPEEN!—Melvin Van Peebles's musical about Bessie Smith, directed by him, choreographed by Louis Johnson, with a cast of 18 headed by Ted Ross, Sandra Reaves-Phillips, and Ruth Brown. Thurs.-Sat. at 7:30, Sun. at 3 & 7:30; $5; thru 4/17. **Henry DeJur Playhouse**, 466 Grand St. (598-0400).

THE CHILDREN'S CRUSADE—Musical based on actual historical incidents during the year 1212, by Richard Peaslee and Kenneth Cavander; directed by Meridee Stein. Fri. at 7, Sat. & Sun. at 3 & 7, $6, $8; thru 4/24. **First Act**, 37 W. 65th (873-6400).

CONFETTI AND ITALIAN ICE—Vito Gentile's play about what all Italians do best: have big weddings; directed by Ron Comenzo; with Regina David, Victor Argo, Andrea Stulman, Andy Yavelow, Julie Lloyd, and Peter Manzione. **No Smoking Playhouse**, 354 W. 45th (279-5198).

THE COUNTRY WIFE—William Wycherley's restoration comedy, directed by Noel Francis Taylor, about a notorious scoundrel who poses as an impotent fop. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/24. **Seventh Sign**, 263 W. 86th (362-3328).

DEAD FATHERS CLUB—Theater piece, part musical comedy, part drama, performed by five little girls and 15 adults, with music by Jim Farmer, written and directed by Gina Wendkos. Wed.-Sun. at 8; $8; 4/20-5/1. **Performing Garage**, 33 Wooster St. (966-3651).

DOUBLE BILL—Clay Goss's *Our Sides* and *Ornette*, directed by Susan Watson. Thurs.-Sat. at 7:30, Sun. at 4; $6; thru 5/1. **18th St. Playhouse**, 145 W. 18th St. (638-0365).

DOUBLE BILL—Alicia Rambert's *Caribbean Caper* and *Elevator Story*, mainly about two bored housewives on vacation in the islands. Wed.-Sun. at 8; thru 4/30. **Church of the Good Shepherd**, 152 W. 66th (988-9200).

FOUR LANES TO JERSEY—Roma Greth's play about a trip across the country by two pipe line welders living their version of the American dream; directed by Jude Schanzer. With James Farkas, Roma Friedman, K. C. Kelly, and Helen Zelon. Thurs.-Sat. at 8, Sun. at 3 (4/25 at 7:30); $5; 4/14-5/8. **Marquee Theater**, 2nd floor, 189 Second Ave. (673-6341).

FROM BROOKS WITH LOVE—Book and lyrics by Wayne Sheriden, score by Russ Taylor and George Koch, a new musical comedy about the sales people and manager of a very traditional haberdashery; directed by William Michael Mahler. With Geraldine Hanning, Ralph Anthony, Peter Blaxill and Gwen Armont. Wed.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3; $12-$16; thru 4/17. **Harold Clurman Theater**, 412 W. 42nd (594-2370).

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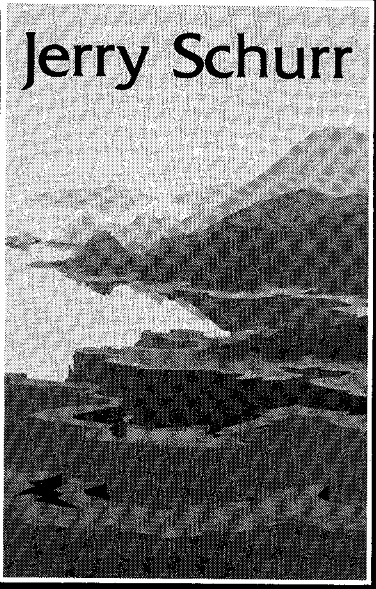

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I AM A CAMERA—John Van Druten's play, inspired by the Christopher Isherwood stories, starring Keely Eastley and J.B. Martin; directed by Irene Moore Thurs.-Sat. at 7:30; Sun. at 2:30; $4; thru 4/17. **Garrett Studio,** 133 Second Ave. (929-3567).

IN THE COUNTRY—Argentinian playwright Griselda Gambaro's allegory of the effects of political oppression; directed by Francoise Kourilsky. Wed.-Sat. at 8, Sun. at 3 & 7; $8-10; thru 4/24. **Open Space,** 133 Second Ave. (254-8630).

IN TIBER MELTING—Carole Braverman's play about a woman in her early thirties, alone for the first time after an unhappy marriage; directed by Robert Landau. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $4; 4/14-5/1. **West End Theater,** 302 W. 91st (929-3567).

THE KING TRILOGY—Three full-length plays by Alexander Francis Horn, directed by Sharon Gans, dealing with the assassination of political figures of the 60s. *Adam King* plays Tues. & Fri. at 8; *The Magician,* Wed. & Sat. at 8, and *I,* Thurs. at 8 and Sun. at 3. **Westbeth Theater,** 151 Bank St. (691-2272).

LIBERTY CALL—Buriel Clay's play about the relationship that develops between two sailors on a ship based near Southeast Asia; with Samm Art Williams and Michael Jameson. Thurs.-Sun. at 7:30; $5; thru 4/17. **New Federal Theater,** 466 Grand St. (598-0400).

LITTLE MARY SUNSHINE—Revival of the musical by Rick Besoyan, based on the Nelson Eddy and Jeannette MacDonald movies; directed by David McNitt. Fri. & Sat. at 7:30, Sun. at 3:30; $6; thru 4/17. **Eastside Center,** 931 First Ave. (486-1431).

THE MISANTHROPE—Moliere's comedy/drama in a modern adaptation, directed by Walt Witcover. Fri. & Sat. at 8, Sun. at 3; thru 5/1. **St. Peter's Performing Arts Center,** 346 W. 20th (989-7274).

PEACE CHILD—British folk-rock musical tells how an American boy and a Soviet girl become friends; Jane Alexander is narrator, and 100 school children participate. FREE. 4/17 at 7:30. **Riverside Church,** the Drive at 122nd St. (222-5900).

SHE STOOPS TO CONQUER—or *The Mistakes of a Night,* Oliver Goldsmith's 18th-century comedy of a girl forced to disguise herself as a barmaid to win the heart of a shy youth; directed by Casey Kizziah. Thurs.-Sat. at 8, Sun. at 3; $6; thru 5/8. **Alvina Krause Theater,** 306 W. 38th (564-3293).

6 RMS RIV VU—Revival of the Bob Randall comedy, directed by Masakatsu Wajima. Wed.-Sat. at 8; FREE; thru 4/30. **Main Theater,** 115 E. 15th (reservations required—475-8676 or 757-6300).

THE ULYSSES COMPLEX—*And the Penelope Not So Simple Either,* a drama by Herman Miller about a theatrical pair who have a history together of love and anger. Wed.-Sat. at 8; $5; thru 4/23. **Sargent Theater,** 314 W. 54th (531-3044).

THE VALIANT—A play about a man in prison for committing a murder, written by Holworthy Hall & Robert Middlemass; directed by Scott Starkey. Fri. & Sat. at 9:30, Sun. at 6:30; $5; thru 4/17. **Academy Arts,** 931 First Ave. (486-1431).

THE VENTRILOQUIST—Musical by Ed Garson and Steve Otfinoski, directed by Will Lieberson, about a ventriloquist trying to make it in the Borscht circuit in the 30s. Tues.-Sat. at 8, Sun. at 3; $8; 4/12-5/1. **Quaigh Theater,** 108 W. 43rd (221-9088).

VIEUX CARRÉ—Tennessee Williams's autobiographical memory play about the eccentric residents of a run-down boarding house in 1938 New Orleans; directed by Stephen Zuckerman; with John Bedford-Lloyd, Jacqueline Brooks, Brian Hargrove, Tom Klunis, Anna Minot, Mark Soper, Louise Stubbs, Elaine Swann, and Anne Twomey. Wed.-Sat. at 8, Sun. at 3 & 7:30; $8; 4/13-24. **WPA Theater,** 138 Fifth Ave. (691-2274).

WE WON'T PAY! WE WON'T PAY!—Dario Fo's comedy about two working-class families who decide to fight inflation with civil disobedience; directed by Ronny Davis. In Spanish. Fri. & Sat. at 8, Sun. at 5; $5; 4/14-5/18. **Teatro 4,** 175 E. 104th (534-4994).

WIN/LOSE/DRAW—A trio of plays, *Little Miss Fresno, Final Placement,* and *Chocolate Cake,* written by Ara Watson or Mary Gallagher or both. Christine Estabrook and Lynn Milgrim head the cast. From 4/14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ADELE ALSOP—Large scale Utah and New England landscapes, 4/13-5/7. Findlay, 41 E. 57th (486-7660). Mon.-Sat. 10-5.

ROSS BARBERA/BOB LONGHURST—Magnified plant life/Laminated, sculpted wood. Thru 4/30. Lumbard, 38 E. 57th (421-3494).

JOHN BELLANY—Mythic expressionistic images, 4/12-5/7. Esman, 29 W. 57th (421-9490).

HYMAN BLOOM—Still lifes inspired by amphoras, thru 4/28. Dintenfass, 50 W. 57th (581-2268).

JANET L. BOHMAN—Sculptured linen paintings, thru 4/23. Viridian, 52 W. 57th (245-2882).

RICHARD BOSMAN—Shaving, smoking, drinking plus elemental struggles, thru 4/16. Alexander, 20 W. 57th (757-3721).

JAMES COIGNARD—Delicate, cryptic oils on paper, canvas, acrylic, etchings, thru 4/23. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

NASSOS DAPHNIS—Paintings of the 50's, thru 4/16. Zarre, 41 E. 57th (752-0498).

YRJO EDELMANN—Trompe l'oeil scattered, ripped, taped papers, thru 4/23. Heidenberg, 50 W. 57th (586-3808).

RICHARD V. GOETZ—Still lifes, landscapes using Kachina dolls, thru 4/28. Grand Central, 24 W. 57th (867-3344).

SUSAN HEIDEMAN—Lush oils of tropical settings, thru 4/30. Haber Theodore, 29 W. 57th (752-3338).

JENE HIGHSTEIN—Works in bronze, wood, and clay, thru 4/30. Oscarsson Hood, 41 W. 57th (750-8640).

VALERIE JAUDON—Textural color abstractions, thru 4/30. Janis, 110 W. 57th (586-0110).

PAUL KLEE—Paintings, gouaches, and drawings, thru 4/30. del Re, 41 E. 57th (688-1843).

ALFRED KUBIN—Symbolic, dream imagery drawings and paintings with a predilection for the *macabre*, thru 5/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ALFRED LESLIE—Female models at the beach, self-portrait, the artist's children, thru 4/28. Frumkin, 50 W. 57th (757-6655).

ALEXANDER LIBERMAN/MICHAEL STEINER—New collage paintings and abstract sculpture/Paintings on paper, done in Tuscany. Thru 4/30. Emmerich, 41 E. 57th (752-0124).

GUNNAR NORRMAN—Nature and still life in fifty drypoints, thru 4/30. Fitch-Febvrel, 5 E. 57th (688-8522).

STEPHEN PACE—Deer Isle, Maine in an abstract expressionist vein, thru 4/28. Sachs, 29 W. 57th (421-8686).

MATT PHILLIPS—Flags, exotic markets, figures in interiors, thru 4/14. Pearl, 38 E. 57th (838-6310).

JACQUELYN RICE—Ceramics, collage, constructions, thru 4/23. Hadler Rodriguez, 38 E. 57th (752-7734).

OSVALDO ROMBERG—Landscape motifs, 4/12-30. Galleri Bellman, 41 E. 57th (486-7944).

MARK ROTHKO—Colorfields from 1949 to 1970, thru 4/30. Pace, 32 E. 57th (421-3292).

JAN SAWKA—"Conversation: An Installation"/Day, Hudson, Lewis. Thru 4/28. Deutsch, 20 W. 57th (765-4722).

HARRIET SHORR—Glass, fabric, flowers in large still lifes, thru 4/27. Fischbach, 29 W. 57th (759-2345).

ADAM SIMON—Large expressionistic acrylics on paper, thru 4/23. Touchstone, 29 W. 57th (826-6111).

PAT STEIR—The Tree/The dance theater project for The Hague by Koolhaas. Thru 5/7. Protetch, 37 W. 57th (838-7436).

ROBERT TERRY/NANCY WISSEMANN-WIDRIG—*Expressionist cityscapes in vibrating* color/Realist landscapes from unusual points of view. Thru 5/4. de Nagy, 29 W. 57th (421-3780).

Madison Avenue and Vicinity

DANIEL BABIOR/BETTY COLLINGS—The Urban in hand-colored photos/Sculpture. Thru 4/30. Urdang, 23 E. 74th (288-7004).

GEORG BASELITZ—A retrospective, 1962 to 1982, thru 5/7. Fourcade, 36 E. 75th (535-3980).

BILL BECKLEY—Oil, encaustic, and collage, 4/14-6/11. Gibson, 205 E. 78th (772-2332).

LELAND BELL—Recent paintings, thru 4/20. Schoelkopf, 825 Madison (879-4638).

EDGAR CHAHINE (1874-1947)—Venice and the Belle Epoque, thru 4/16. Aldis Browne, 1018 Madison (593-3560).

RICHARD ESTES—Realist urban landscapes, thru 5/5. Stone, 48 E. 86th (988-6870).

JEDD GARET—Figures, still lifes, abstractions, thru 4/23. Miller, 724 Fifth (246-1625).

RENE GENIS—*The Greek Islands and still lifes*, 4/14-5/7. Findlay, 984 Madison (249-2909).

THOMAS GEORGE—Landscape-inspired abstractions, thru 4/23. Davidson, 43 E. 78th (734-6702).

WILLIAM GROPPER—Paintings, political cartoons, drawings from the 20's through the 40's, thru 4/23. ACA, 21 E. 67th (628-2440).

RENATO GUTTUSO—Twenty figurative expressionist paintings and twenty works on paper, 4/14-5/15. Acquavella, 18 E. 79th (734-6300).

JOHN HARTELL—Paintings, thru 4/16. Kraushaar, 724 Fifth (307-5730).

HANS HINTERREITER/JOSEF STAUB—Richly colored canvases from the 30's and the present/Stainless steel sculpture of loops, knots. Thru 5/28. Ericson, 23 E. 74th (737-6155).

OLIVER JOHNSON—Still lifes, thru 4/16. Felicie, 141 E. 56th (752-7567).

ERNST LUDWIG KIRCHNER—Paintings, works on paper by this major Die Brucke artist, thru 4/30. Borgenicht, 724 Fifth (247-2111).

MARK A. KLOTH/MARILYN LENKOWSKY—"Blindfolds and Passages," an installation/Densely painted constructed canvases. Thru 4/23. Siegel, 29 E. 73rd (288-9200).

PAUL RESIKA—Massachusetts and Mexico, 4/13-5/14. Graham, 1014 Madison (535-5767).

SUSAN ROTHENBERG—Recent elemental images, thru 4/20. Willard, 29 E. 72nd (744-2925).

DAVID SHAPIRO—Symbolic spirals, knots, squares on an atmospheric color ground, thru 4/30. Vanderwoude/Tananbaum, 24 E. 81st (879-8200).

AARON SHIKLER—Realist studies in small scale, thru 4/30. Davis & Langdale, 746 Madison (861-2811).

CY TWOMBLY—Paintings, 4/19-5/27. Mazoh, 13 E. 76th (737-2203).

JOHN WALKER—Recent abstractions, thru 4/21. Knoedler, 19 E. 70th (794-0550).

JACK ZAJAC—Easter goat sculpture, thru 4/23. Forum, 1018 Madison (772-7666).

SoHo

ARAKAWA—"Atmospheric Resemblances," recent paintings and drawings, thru 4/23. Feldman, 31 Mercer (226-3232).

EDDIE ARNING—Primitive wax crayon drawings, thru 4/30. Ricco-Johnson, 475 Broome (966-0541).

ELISE ASHER—Mythic panoramas, "outscapes," 4/12-30. Ingber, 460 W. Broadway (674-0101).

FRANCES BARTH—Geometric and organic shapes on colorfields, thru 4/23. Caldwell, 383 W. Broadway (966-6500).

ERICA BOGIN/BRIAN GALLAGAN—Collages/Box constructions. Thru 4/21. Eno, 101 Wooster (226-5342).

WENDELL CASTEL—Furniture, thru 4/20. Milliken, 98 Prince (966-7800).

FRANCESCO CLEMENTE—Recent works/Large figurative oils. Thru 4/30. Sperone Westwater, 142 Greene (431-3685)/Boone, 420 W. Broadway (966-2114).

FRANCOIS CLOUTIER—Dancers backstage, in class, 4/14-5/6. Dyansen, 122 Spring (226-3384).

JEAN COCTEAU—Drawings, pastels, jewelry designs, thru 5/1. Jack, 138 Prince (966-4235).

CYNTHIA COSTELLO—Dancing figures in imaginary landscapes, 4/15-5/4. Prince Street, 121 Wooster (226-9402).

CONSTANCE GARROW DIAMOND—Large charcoal, chalk, conte crayon, and collage drawings on paper, thru 4/24. Central Hall, 386 W. Broadway (226-9215).

JAN DIBBETS/JULIAN SCHNABEL—Color photos, watercolor, pencil on paper mounted on board/Twenty recent paintings. Thru 4/23. Castelli, 420 W. Broadway and 142 Greene (431-5160).

TINA FEINGOLD—Figures interacting indoors and out, 4/15-5/4. Bowery, 121 Wooster (226-9543).

PHYLLIS GAUGHRAN/NIKKI KETCHMAN—Natural collage/Abstractions. Thru 4/17. Pindar, 127 Greene (538-4881).

PAT GOLDSTEIN/CYNTHIA MAILMAN—Abstract silk screens inspired by highways/Vistas and daylight on the desert. 4/16-5/11. Soho 20, 469 Broome (226-4167).

SHALOM GOREWITZ/MARK SWARTZ—Videotapes/Recent paintings and drawings. 4/12-5/7. Semaphore, 462 W. Broadway (228-7990).

JAKE GROSSBERG/EDWARD MENEELEY/CHRISTOPHER RAUSCHENBERG—Cast bronze and steel sculpture/Colorist abstractions/Still moments in black and white photos. Thru 4/30. Marino, 489 Broome (431-7888).

MARGO HART—Greenwich Village in watercolor, thru 4/19. 380 Gallery, 380 Bleecker (255-6652).

BRYAN HUNT—Recent sculpture, thru 5/14. BlumHelman, 112 Greene (245-2888), and 20 W. 57th.

ELIZABETH BROWNING JACKSON—Drawings, thru 4/24. Central Falls, 478 W. Broadway (475-3333).

MEL KENDRICK—Constructed wood sculpture, thru 4/23. Weber, 142 Greene (966-6115).

NINO LONGOBARDI—Figurative paintings, some monumental, thru 4/30. Cowles, 420 W. Broadway (925-3500).

ANN MARGETSON/SANDRA ORLOVSKY—Ink and chalk modern myths/Nature in cloth. 4/16-5/5. *Ward-Nasse, 178 Prince* (925-6951).

JOHN MCEWEN—Large scale steel sculpture with figurative elements, thru 4/23. 49th Parallel, 420 W. Broadway (925-8349).

ELIZABETH MURRAY—Recent paintings, thru 4/30. Cooper, 155 Wooster (674-0766).

RICK PATRICK/DAVID STOREY—Paintings by *both. Thru 4/30. Concord, 451 Broome* (925-2994).

ROBERT STACKHOUSE—Watercolors, drawings, sculpture attuned to landscape, thru 5/7. Hutchinson, 138 Greene (966-3066).

JACK TWORKOV—Painterly geometry in "Alternatives," "Indian Red" and works on paper, thru 5/11. Hoffman, 429 W. Broadway (966-6676).

LESLIE WEINER—*Painted wall reliefs using still* lifes as puns/Three one-person presentations. Thru 4/23. OK Harris, 383 W. Broadway (431-3600).

Other

FRANCESCA ALEXANDER (1837-1917)—Delicate, refined pen and ink drawings of Roadside Songs of Tuscany, thru 4/30. Alan, 1568 Second (744-4070).

JAMES BROWN—Large scale drawings, thru 4/30. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

NAOMI BLUM—Textured acrylics, thru 4/17. Community, 30 E. 35th (683-4988). Wed.-Sat. 1-6, Sun. 1-4.

BRUNO CECCOBELLI—Tar, wax, wood, and found object sculpture, thru 4/30. Salvatore ala, 32 W. 20th (675-3267).

MARK DI SUVERO—Large sculpture including "swinging beds," thru 4/16. Oil & Steel, 157 Chambers (964-1567).

GAIL FLANERY/SHEILA HARGRAVE—Anthropomorphous landscapes/Pastel drawings. Thru 4/23. P.S. 122, 150 First (533-4624). Thurs.-Sat. 12-6.

VITTORIO GIORGINI—Architectural drawings and models, thru 4/15. NIAE, 30 W. 22nd (924-7000).

PETER GRASS/DENNIS OPPENHEIM—Out*lined figures* in fields on black space/Cause and effect sculptures. Thru 4/16. DiFelice, 295 Lafayette (334-8192).

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ART

FRIDA KAHLO/TINA MODOTTI—Surreal sel portraits/Photos of the Mexican Revolution. Thru 4 23. Grey Art, NYU, 33 Washington Pl. (598-7603

CARMINE M. LOMBARDI—Collages from foun materials, thru 5/1. Focal Point, 278 City Island Avenue, City Island (885-1403). Tues.-Sun. 12-6, 8-1 p.m.

STEPHAN MCKEOWN—Painted constructions Black and white photos by Dane and Gutman. 4 12-5/14. Freidus, 158 Lafayette (925-0113).

PETER POSKAS—Urban and rural Connecticu scenes, thru 4/30. French, 427 E. 77th (734-7290).

RICARDO REGAZZONI/FRANK YOUNG—Columns/Sculptural abstractions using wax and oils. Thru 4/30. Protetch McNeil, 214 Lafayette (226-8957).

SUSAN ROWLAND—Abstractions, 4/13-5/7. Rentschler, Penthouse, 450 W. 24th (929-0192).

ELFI SCHUSELKA—Thick impasto textural abstractions, thru 4/30. Condeso/Lawler, 119 W. 25th (741-2377).

JEANETTE PASIN SLOAN—Large bold still lifes thru 5/7. Einstein, 243 E. 82nd (628-8782).

NANCY SPERO—Black paintings, Paris, 1959 to 1964 and recent work, thru 4/23. A.I.R., 63 Crosby (966-0799).

GROUP SHOWS

57th Street

HAMILTON—20 W. 57th (765-5915). Biomorphism and automatism by Auste, Dunham, Hennessy, Lasker, Storey, thru 4/30.

KENNEDY—40 W. 57th (541-9600). "The American Tradition of Realism: Paintings and Sculpture of the 20th Century," thru 5/7.

MARLBOROUGH—40 W. 57th (541-4900). Mon.-Fri. 10-5:30, Sat. 10-5. Paintings and sculpture by Contemporary British artists, thru 5/3.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Major American printmakers Bellows, Hassam, Kent, Soyer, Wood, thru 4/30.

BOOKS & CO.—939 Madison (737-1450). Stone lithos by five comic artists, thru 4/30.

CHINA INSTITUTE—125 E. 65th (744-8181). Bamboo carvings of China with a focus on the Ming and Qing periods, thru 5/31.

COLNAGHI—26 E. 80th (772-2266). 15th and 16th century Netherlandish paintings, thru 5/14/18th century French drawings, 4/20-5/26. Mon.-Fri. 10-6, Sat. 11-5.

DIAMOND—1014 Madison (988-3600). 20th century American works on paper, Ault, Davies, Ferren, Graves, Stella, thru 4/23.

GRAHAM—1014 Madison (535-5767). American figure painting and portraits from Stuart to Pene du Bois, thru 5/27.

HELLER—965 Madison (988-7116). Studio glass by fourty artists, thru 4/26.

COE KERR—49 E. 82nd (628-1340). Mon.-Fri. 9-5. Contemporary American realism by Bama, Cottingham, Wyeth, thru 4/15.

LABOETIE—9 E. 82nd (535-4865). Balla, Balthus, Braque, Gris, Kandinsky, thru 5/30.

NOORTMAN & BROD—1020 Madison (772-3370). 18th and 19th century British paintings, 4/12-5/27.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. 19th century Japanese triptych prints, thru 4/30.

SALANDER-O'REILLY—22 E. 80th (879-6606). Avery, Bonnard, Degas, Vuillard from the Rose Art Museum, Brandeis University, thru 4/30.

SCHLESINGER - BOISANTE — 822 Madison (734-3600). Mon.-Sat. 10-6. Americans of the 30's and 40's Burkhardt, Ferren, Graves, Salemme, Tanning, Tworkov, thru 4/30.

SPANIERMAN—50 E. 78th (879-7085). The 19th Century American Hudson River School, thru 4/23.

TERRY-ENGELL—22 E. 76th (535-9800). Oils, watercolors, and gouaches of Paris at the turn-of-the-century, thru 4/26.

WEINTRAUB—992 Madison (879-1195). Three Canadian sculptors, Caro, Richman, and Winant, thru 4/30.

Soho

ART AND DESIGN—152 Wooster (777-4207). Five artists including Peleg, Wolf, thru 5/15.

BONLOW—150 Greene (925-4482). Berlin and Cologne artists, thru 5/3.

BROMM—90 W. Broadway (732-6196). Paintings by Disler, Immendorf, Julian, Pozzi, Young, Zimmer, thru 4/30.

SCULPTORS—164 Mercer (966-5790). Sculptor's drawings and note books by Cyprys, Fine, Grillo, Olejarz, Viney, thru 4/24.

ALERIE NAIFS ET PRIMITIFS—172 Prince (925-0918). Tues.-Sun. 12-8 p.m. Naive gardens, thru 5/15.

ORDAN-VOLPE—457 W. Broadway (533-3900). The later years of Rookwood pottery, 1915 to 1950, thru 5/14.

KNOWLTON—153 Mercer (794-9700). Africano, Basquiat, Boisrond, Christo, Haring, Longo, Salle, Samaras, thru 5/7.

SOHO CENTER—114 Prince (226-1995). Chapa-Villalba, Davis, Compertz, and Lalenhzar, thru 4/30.

THORP—419 W. Broadway (431-6880). Fischl, Kiff, Lees, True, 4/16-5/7.

VISUAL ARTS—137 Wooster (598-0221). People in unusual environments by Brovold, desolate interiors by Froese, black origins in photos by Chong, small figures in landscapes (photos) by Ford, thru 4/17.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ARTISTS SPACE—105 Hudson (226-3970). Five individual installations, thru 5/7.

BRANDT—45 Bond (475-2224). Drawings of the sculptural line by Fisher, Mogensen, Saret, thru 5/14.

CITY—2 Columbus Circle (974-1150). New Scottish prints, 4/14-5/13.

EKSTROM—417 E. 75th (988-8857). Wood and metal by MacKintosh, Newman, and Van Tongeren, thru 4/23.

FRANKLIN FURNACE—112 Franklin (925-4671). British soundworks and a window installation, "Maypole," by Peterson, 4/14-5/14/Multiples by Latin American artist, thru 6/25.

GALLERY 1199—Martin Luther King Jr. Labor Center, 310 W. 43rd (582-1890). The urban environment during the Depression years by Benton, Evergood, Marsh, Neel, Shahn, Soyers, thru 5/14.

GLASSMASTERS GUILD—621 Avenue of Americas (924-2868). Stained glass by four, 4/16-5/17.

JAMAICA ARTS CENTER—161-04 Jamaica Avenue, Jamaica (658-7400). 28 objects from the Metropolitan Museum's African, Pre-Columbian, Micronesian collections, thru 4/30.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. "Kanban," shop signs of Japan from the 17th to the early 20th century, 4/14-6/12.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Drawings, sculpture and installations by Sonnier, ten special project rooms and weekend performances, thru 6/5.

SPACED—165 W. 72nd (787-6350). Interiors of architecture from the past and the present, thru 4/30.

Photography

BILL ARON/CARL GLASSMAN—Four Jewish communities in New York City, Jerusalem, Havana, and Venice, California/Russian Jewish community of Brighton Beach. Thru 4/24. Midtown-Y, 344 E. 14th(674-7200). Sun.-Thurs, 12-8. Fri. 12-4.

PAUL CALHOUN/ROBERT GLICK—Chinatown in black and white by both. Thru 4/17. Henry Street Settlement, 466 Grand (766-9200). Tues.-Sat. 1-6.

CASTELLI—43 W. 61st (245-0673). 3-D photos by painters, sculptors, 4/13-5/4.

MARK CHESTER—Americana/Fischer, Yost, Woolner, and Hultberg. Thru 5/6. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm.

DAVID FINN—Henry Moore's "Large Two Forms," thru 4/28. Columbia University, Rotunda, Low Memorial Library, Broadway at 116th (280-5573). Mon.-Fri. 9-5.

JOHN GOSSAGE—L.A. and Berlin, thru 4/23. Castelli, 4 E. 77th (288-3202).

JAN GROOVER—Morocco, New York City, Brooklyn and still lifes done within the year, thru 4/30. Wolf, 30 W. 57th (586-8432).

TOM HAMMANG—Retrospective: 1968 to 1983, thru 4/30. Ledel, 168 Mercer (966-7659).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8, Fri.-Sun. 12-6. Wartime Britain, landscapes, portraits by Brandt, pictorial cityscapes of London and New York, 1909-1910 by Coburn, thru 5/8/Portraits of contemporary Britons by Schwartz, thru 5/29.

GILLES LARRAIN—Portraits of Arman, Berensen, Castelli, Colette, thru 5/20. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. 10-5:30, Sat. 10-1:30.

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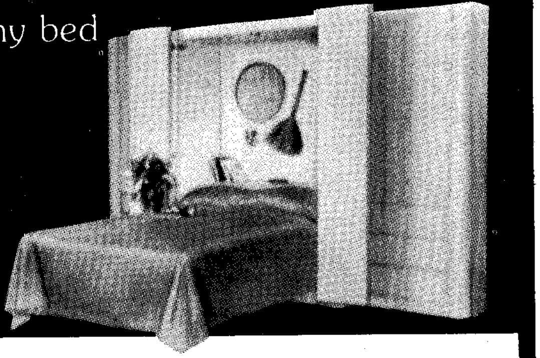

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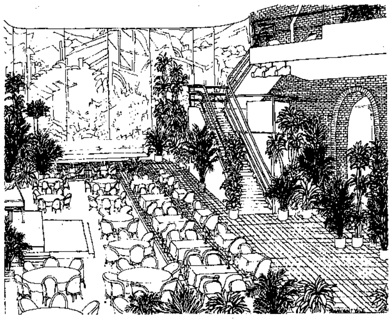

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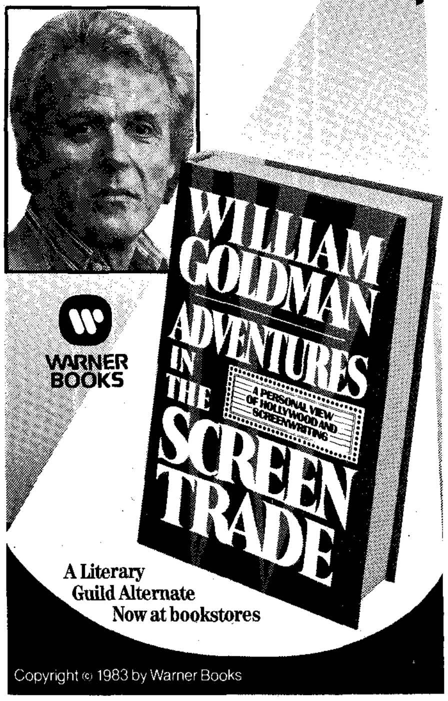
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ART

MICHAEL LEE—The studio on handmade paper, thru 4/30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 p.m., Fri.-Sat. 3-10 p.m.

SCOTT MACLEAY—The shapes and graphic forms of dancers, thru 4/15. Pfeifer, 825 Madison (737-2055).

PHOTOCOLLECT—740 West End Avenue (222-7381). Talbot, Carroll, Muybridge, Evans, Adams, Sudek, thru 4/30.

PRAKAPAS—19 E. 71st (737-6066). "The New Objectivity" in photography of the 20's including Renger-Patzsch, Sander, 4/12-6/3.

PAUL STRAND—The Stieglitz years at 291 including "Camera Work" and portraits of Hartley, Lachaise, Marin, thru 4/23. Zabriskie, 724 Fifth (307-7430).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... North American Indians... Exploring The Deep Frontier: The Adventure of Man in the Sea; thru 5/15... Deep Ocean Photography; thru 5/15... New Frontier of Life; thru 5/15.

ASIA SOCIETY—725 Park Ave. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The Great East River Bridge: 1883-1983; thru 6/19... Painting the Chinese Dream: Chinese Art 30 Years After the Revolution; thru 5/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Tiffany Studios: Metalwork and Other Decorative Arts; thru 4/17... Designed for Theater; thru 5/1... Carnegie Mansion "Embellishments"; thru 5/1... Fabergé: Jeweler to Royalty; 4/15-7/10.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). American Sculpture from the Permanent Collection; thru 5/8... Modern Masters... Julio González: A Retrospective; thru 5/8... Recent Acquisitions: Works on Paper; thru 5/15.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $5, seniors $4, children $2.50. 20th century technology, highlighting man's achievements at sea, in the air, and in space.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israël in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... Frank Stella: Polish Wooden Synagogue Constructions from the 1970's; thru 5/1... Recent Acquisitions: 1979-1982; thru 5/15... The Holocaust: Sculpture by George Segal; thru 5/15.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The new Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... La Belle Epoque; thru 9/4... The new Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... 15th and 16th Century Italian Drawings; thru 4/17... The Vatican Collections: The Papacy and Art; thru 6/12... Advertising America: American Posters from the 1890's to the 1920's; thru 5/22... Color and Shape in American Indian Art, thru 7/3... Constable's England; 4/16-9/4.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; 4/21-7/30.

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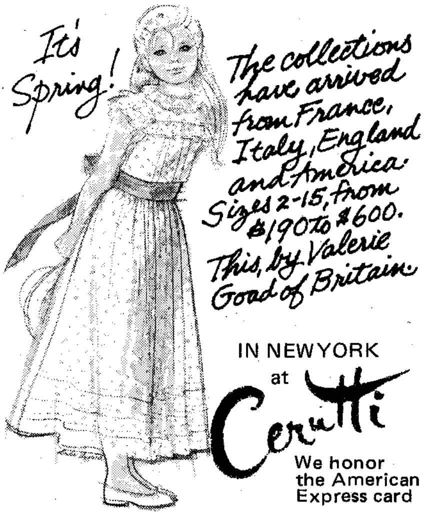
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ART

MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Eloy Blanco: Faces and Figures, A Retrospective. . . Marcos Kalisch: 30 Pictures. . . José Carrero: Obsession with a Laughing Mask. . . Adal Alberto Maldonado: Portraits; The Puerto Rican Series. Thru 5/1.

USEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. The Shape of Things: Folk Sculpture from Two Centuries; thru May.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern. . . So The Spirit Flows; thru June '83. . . Arctic Art: Eskimo Ivory; thru 5/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. . . The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5. . . Currier & Ives, Sail and Steam; thru 5/1. . . British New York: 1664-1783; 4/16-11/27. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on development of holography from 1947. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Contemporary Art Holography.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3. children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. . . Prints from Blocks: Gauguin to Now; thru 5/15. . . New Acquisitions: Drawings; thru 4/12.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The 158th Annual Exhibition; thru 4/23.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. A Sampler of American Advertising from the Bella Landauer Collection; thru 7/31. . . A Celebration: American Landscape Painting, Genre Art, and Drawing; thru 6/5. . . The Sage of Sunnyside: A Washington Irving Bicentennial Celebration 1783-1983; thru 5/1.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. FDR and the Arts: The WPA Projects; thru 4/23. . . Seasons; thru 4/30. . . Rambler's: Literary Travels at Home and Abroad; thru Sept. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. Joseph Szigeti Remembered; thru 4/22.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Masterpieces of 20th Century Art: The Mandel Collection; thru 5/1. . . The World of Japanese Theater; thru 4/17. . . Painted Light; thru 6/5.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Pysanky: Ukrainian Easter Eggs; thru 6/26. . . Lost Architecture of Kiev; thru fall '83. . . Ukrainian Folk Costumes.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . 1983 Biennial Exhibition; thru 5/22.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Raban Remembered: Jerusalem's Forgotten Master; thru June. . . New Ceremonial Objects and Panels Fashioned in Stained Glass; thru 6/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/12 at 10 & 2 : Important Jewels. On view from 4/8. **East,** 219 E. 67th St. (570-4141). 4/12 at 10: Furniture, Paintings, and Decorations. On view from 4/8. 4/13 at 10: Modern Paintings and Sculpture. On view from 4/8.

DOYLE—175 E. 87th St. (427-2730). 4/13 at 10: Americana: Fine Furniture, Paintings, and Decorations. 4/13 at 7: Waterfowl and Shorebird Decoys. On view from 4/9.

SOTHEBY PARKE BERNET—York Ave. Galleries, at 72nd St. (472-3400). Mon.-Fri. 9:30-5. 4/14 at 2: *Modern Paintings, Drawings, and Sculpture.* On view from 4/9. NOTE: Free lecture 4/17 at 2: Britain Salutes New York Seminar: Exploring British Art and Antiques.

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Monday, April 11

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with oboist Maurice Bourgue, pianist Richard Goode. Demersseman, Mozart, Schumann, Brahms. Alice Tully Hall at 7:30. $12.

TIMOTHY EDDY, cellist, with harpsichordist Kenneth Cooper, flutist Carol Wincenc, tenor David Britton. "Bach Monday V," including Sonata No. 2 for Viola and Harpsichord, arias, and Suite No. 4 for Cello. Symphony Space at 8. $5.

SETA KARAKASHIAN, pianist. Works by Muradian, Kabalevsky, Beethoven, Janacek, Liszt. Merkin Concert Hall at 8. $7.

TOM PLAUNT, pianist. Works by Schumann, Cherney, Ives. Carnegie Recital Hall at 8. $6.

MUSICAL ELEMENTS—Music of Isang Yun (N.Y. premiere), Menotti, Bernard Rands (N.Y. premiere), Takemitsu, John Thow (premiere), Stravinsky. Cooper Union Great Hall, Third Ave. and 7th St. (254-6300), at 8. $6.

CHERYL HOUSE, cellist/**JUNKO KOBAYASHI,** pianist. Bach, Beethoven, Ginastera, Brahms, Chopin. CUNY, 33 W. 42nd St., at 8. Free.

MANNES CHAMBER ENSEMBLE—With conductor Per Brevig; bassoonist Lois Steinberg. Music of Stravinsky, Haydn, Ginastera, Mozart. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

"RESURRECTION"—Russell Brazzel, classical guitarist (at 4); Rob Fisher, folk singer-guitarist (at 5). Original music. A festival, at Middle Collegiate Church, 50 E. 7th St. (923-7800). Donation.

UNIVERSITY OF ILLINOIS JAZZ BAND—St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $4.

STEAMBOAT GOTHIC, an a cappella vocal quartet. Barbershop ballads, Renaissance motets, madrigals, spirituals. Church of the Holy Apostles, Ninth Ave. and 28th St., at 8. $5.

COLUMBUS TRIO—Music of Copland, Brahms. St. Paul's, Broadway and Fulton St., at 12:10. Free.

ANDREW BOLOTOWSKY, flutes, with mime Jane Adler. Theobald, Kamin. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $3.

Tuesday, April 12

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Krystian Zimerman. Schoenberg's Five Pieces for Orchestra; Liszt's Piano Concerto No. 2; Debussy's *Prelude to the Afternoon of a Faun* and *La Mer.* Avery Fisher Hall at 7:30. $6-$22.

TRIBUTE TO PAUL ROBESON, with Martina Arroyo, Harry Belafonte, Simon Estes, Pete Seeger, Brock Peters, actresses Ellen Burstyn, Maureen Stapleton, Rosalind Cash, others. Carnegie Hall at 8. Benefit, the Robeson Archives. $15-$50.

CHAMBER MUSIC SOCIETY—See 4/11.

MUSICA SACRA CHORUS AND ORCHESTRA, conductor Richard Westenburg; soprano Marvis Martin; mezzo-soprano Shirley Love; tenor Charles Bressler; bass Thomas Paul. Bach's Cantatas Nos. 93, 36, 98, 44. Metropolitan Museum Medieval Court, at 8. $15.

MUSICA CAMERIT, conductor Joel Revzen; soprano Lucy Shelton; chorus. Works by Rossi, Shostakovich, Copland, Schubert, Bloch. Merkin Concert Hall at 8. $8.

MARY KENEDI, pianist. Works by Bartók, Pierre Gallant (U.S. premiere), Mozart, Beethoven, Chopin, Bartók, Kodaly. Carnegie Recital Hall at 8. $6.

GREGORY ALLEN, pianist. Beethoven, Chopin, Scriabin, Rachmaninoff. 92nd Street Y at 8. $7-$9.50.

KURT OLLMANN, baritone (N.Y. debut). Town Hall at 6. $3.

DAVID BORDEN MUSIC CO.—"The Continuing Story of Counterpoint"—music for synthesizers, electric keyboards, pianos, viola da gamba, voice. DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

ROGER BOARDMAN, pianist/**ISABEL BOARDMAN,** soprano/**JACK KREISELMAN,** clarinetist. Debussy, Poulenc, Ravel, Schubert. NYU University Theater, 35 W. 4th St. (598-3491), at 8. Free.

BOWERY ENSEMBLE—World premieres of works by Dane Rudhyar, Phill Niblock, Bernadette Speach; also works of Nils Vigeland, Ruth Crawford Seeger. Cooper Union, Third Ave. and 7th St. (254-6300), at 8. $5.

CHRISTINE IMS, violist. Music of Mozart, Schubert, Stravinsky, Bartók. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

JUILLIARD STRING QUARTET—Sessions's Quartet No. 2; Ronald Caltabiano's String Quartet (U.S. premiere); Ravel's Quartet in F. Juilliard Theater, Lincoln Center, at 8. Free.

PAUL-MARTIN MAKI, organist. Music of Dupré, Sweelinck, Duruflé. Trinity Church, Broadway at Wall St., at 12:45. Free.

DAN NIGRO AND FRIENDS, jazz ensemble (at 6)/**EARLENE SMITH,** music and poetry (at 7:30)/**ODYSSEY HOUSE GOSPEL CHOIR** (at 9). Resurrection Festival, Middle Collegiate Church, 50 E. 7th St., (923-7800). Donation.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BON TON—Fashion Moda, 2803 Third Ave., Bronx (245-6366), at 4. Free. (Broadcast, WBAI.)

Wednesday, April 13

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; soprano Hildegard Behrens. Mozart's Symphony No. 31, "Paris"; "Come scoglio," from Mozart's *Cosi fan tutte;* Strauss's *Metamorphosen* and the final scene from his *Salome.* Carnegie Hall at 8. $9.50-$22.

HANDEL FESTIVAL ORCHESTRA, Stephen Simon conductor; violinist Jody Gatwood. Handel, Mozart, Tartini, Haydn. Alice Tully Hall at 8. $8, $9.

ELIOT FISK, guitarist. Brouwer, Sojo, Villa-Lobos. 92nd Street Y at 8. $6-$8.50.

RONNIE GILBERT/HOLLY NEAR—Avery Fisher Hall at 8. Sold out.

HARLEM PIANO TRIO, with guest bass Charles Samuel Brown. "A Step Beyond Classical Music." Works of "third-world composers" Leslie Adams, Hsiao-Yin, Charles Lloyd. Symphony Space at 8. $3.

NEW YORK MOTET CHOIR, Stephen Sturk director; sopranos Margaret Ahrens, Charlotte Regni; pianists Stuart Price, Paul Alan Levi. "Gertrude Stein Words and Music," with Virgil Thomson guest. Music by Thomson, Kupferman, Rorem, Diamond, Levi. S Joseph's Church, Sixth Ave. at Washington Pl., at 8 $10, $25 (benefit).

NATIONAL CHORALE SOLOISTS, Martin Josma director. "The English Baroque: Purcell and Blow." St. Peter's Church, Lexington Ave. and 54th St., at 8 $8, $13.

YARON ROSS, pianist. Works by Bach, Beethoven Ravel, Schubert. Carnegie Recital Hall at 8. $6.

ROGERI TRIO—Works by Beethoven, Clarke, Sch mann. Bloomingdale House of Music, 323 W. 108 St. (663-6021), at 8. $6.

DMITRY RACHMANOV, pianist. Department Cultural Affairs Auditorium, 2 Columbus Circle, 12:30. Free.

MARA MIROPOLSKAYA, pianist. Federal Hall N tional Memorial, 26 Wall St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tull Hall at 1. Free.

BROOKLYN COLLEGE ORCHESTRA WOOD WIND QUINTET—Reicha, Schoenberg, Berezov ski, Rossini. Brooklyn College, Whitman Hall, noon. Free.

MARTHA SIEGEL, cellist/**MIKE SIEGEL,** pianis Marcello, Falla, Marie, Saint-Saëns, others. Jamaic Arts Center, 161-04 Jamaica Ave., Jamaic (658-7400), Queens, at 1:30. Free.

Thursday, April 14

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Gidon Kremer, violist Kim Kashka shian. Mozart's Sinfonia Concertante in E flat, K. 364 Bruckner's Symphony No. 7. Avery Fisher Hall at 8 $6-$22. Note: an open rehearsal of this program 9:45 a.m. Thurs. $3.

BENITA VALENTE, soprano/**CYNTHIA RAIM** pianist. Bach, Schubert, Strauss, Ravel, Wolf. Alic Tully Hall at 8. $8-$12.

BOSTON SYMPHONY ORCHESTRA—See 4/13

COMPOSERS STRING QUARTET—Concert Plus. Works by Haydn, Hindemith, Brahms. Merki Concert Hall at 8. $8.

NEW MUSIC CONSORT—Wuorinen (world pre miere), Lundborg (world premiere), Boulez, Dav dovsky. Carnegie Recital Hall at 8. $6.

ELIZABETH WOLFF, pianist. Beethoven, Rachma ninoff, Schubert. 92nd Street Y at 8. $7-$9.50.

EMPIRE BRASS QUINTET—Mannes College o Music, 157 E. 74th St. (737-0700), at 7. Free.

ALAN STIVELL—Celtic harp, Irish flute, Scottish bag pipe, Breton bombardon. Town Hall at 8 $7.50-$10.50.

AMPHION CHAMBER ENSEMBLE—Music o Telemann, Hotteterre, Loeillet. St. Paul's Chapel Broadway and Fulton St., at 12:10. Free.

SHOSHANA KALISCH—Songs of the ghetto remembered songs of the camps. Workmen's Circle Community Center, 45 E. 33rd St., (889-6800), a 6:15. $2.

KRZYSZTOF KNITTEL—Works for piano, percus sion, tape, slides, spotlights. The Kitchen, 484 Broome St. (925-3615), at 8:30. $5.

RICK DOLAN, violinist/**JOAN SPERGEL,** cellist/**DAVID WECHSLER,** flutist/**JUDITH OTTEN** soprano/**CLIFFORD GILMORE,** harpsichordist Music by Carlo Zuccari, in editions by Mr. Dolan. First Unitarian Church, Monroe and Pierrepont Sts., Brooklyn, at 8. $.6

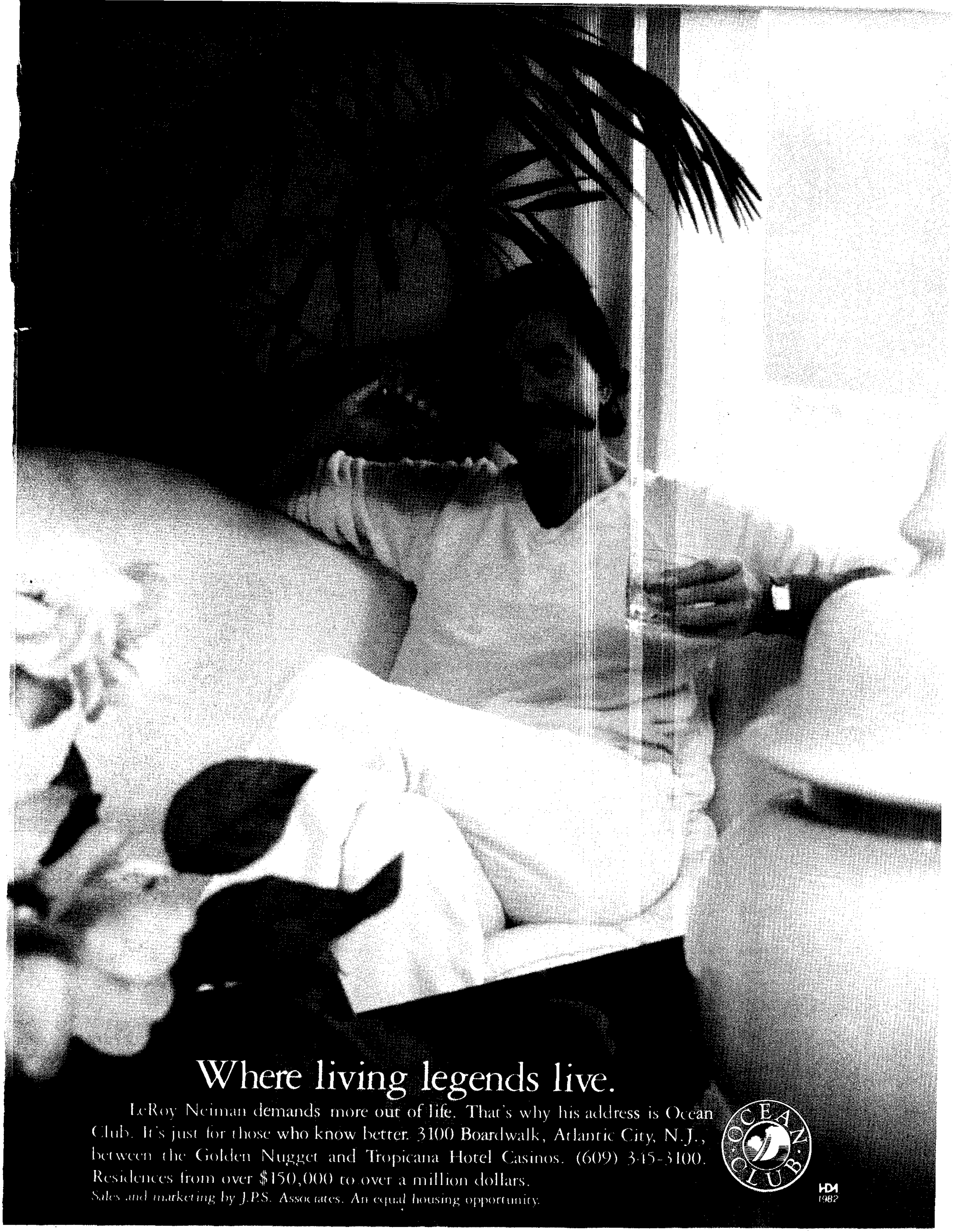
BARGEMUSIC RESIDENT MUSICIANS—Haydn's String Quartet in A, Op. 76, No. 4; Mendelssohn's String Quartet in e, Op. 44, No. 2. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), a 7. $3. Note: this is an open rehearsal of program fo 4/17, 21, 24.

DONNA JEAN SCHUTZ, soprano/**SYLVIA EVERSOLE,** pianist. Fauré, Handel, Purcell, Schubert, Schumann, Strauss. Staff recital, Bronx Community College, University Ave. and W. 181st St. (220-6312), at 12:30. Free.

Friday, April 15

NEW YORK PHILHARMONIC, Zubin Mehta conductor, violinist Gidon Kremer. Debussy's *Prelude to the Afternoon of a Faun;* Ravel's *Daphnis and Chloe* Suite No. 2; Brahms's Violin Concerto. Avery Fisher Hall at 2. $6-$22.

BOSTON SYMPHONY ORCHESTRA—Avery Fisher Hall at 8. $17.50.



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ROBERTA FLACK, in concert. Carnegie Hall at 8. $12.50-$17.50.

RONALD KMIEC, pianist. The complete Brahms cycle, program 3. Carnegie Recital Hall at 8. $5.

TOM CHAPIN/TOM PAXTON/HUDSON RIVER SLOOP SINGERS—"Concert for Hunger"—a benefit performance to aid the hungry and homeless. St. Bartholomew's Church, Park Ave. and 50th St. (909-5617), at 8. $10, $25.

NORTHWESTERN UNIVERSITY SYMPHONIC WIND ENSEMBLE, John Paynter conducting. Dahl, Tailleferre, Maslanka (N.Y. City premiere), Corigliano, Noon. Symphony Space at 8. $5.

JUILLIARD SYMPHONY, Massimo Freccia conductor. Beethoven's Symphony No. 3, "Eroica"; Poulenc's Concerto for Organ, String Orchestra, and Timpani; Stravinsky's *Firebird* Suite. Alice Tully Hall at 8. Free.

MARGIE ADAM & THE HARP BAND—Town Hall at 8. $12-$17.50.

MARIO RIVERA AND HIS SALSA REFUGEES—Jazz, salsa, merengue. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $7.

ROSWELL RUDD QUINTET—Jazz-vocalist Sheila Jordan and the ROVA Saxophone Quartet. Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. $7.50.

OBERLIN CHAMBER ORCHESTRA—Lincoln Center Library at 4. Free.

DAVID JOHANSEN, with a special guest. Rock music. Pace U. Civic Center Campus gymnasium, Spruce St. across from City Hall, at 8. $7.

GEMINI—Folk music. P.S. 41 Auditorium, 116 W. 11th St. (594-8833), at 8. $6.

"BIG NICK" NICHOLAS, tenor saxophonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

BROOKLYN PHILHARMONIC SYMPHONY ORCHESTRA, Lukas Foss conductor; soprano Elaine Malbin, pianist Israela Margalit. Schubert program, including the "Wanderer" Fantasy and Symphony No. 9. BAM at 8. $6-$12.50.

KEN PERLMAN, guitarist. Traditional folk music of America and the British Isles. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

CISSY HOUSTON AND COMPANY—St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn (643-7110), at 7:30. $6.

ONSTAGE CABARET: SWING FEVER—Sounds of the big-band era. Brooklyn College at 7:30. $30 (includes dinner).

JO ANN FALLETTA, lutenist-guitarist. Bowne Street Community Church, 143-11 Roosevelt Ave. (359-1553), Flushing, at 8. $3.

CYNTHIA CAGGIANO, pianist. Beethoven, Chopin, Scarlatti, Gershwin. Brooklyn Conservatory of Music, Queensboro Branch, 140-26 Franklin Ave. at Kissena Blvd., Flushing (461-8910), at 8. $4.

ELECTRONIC ART ENSEMBLE—Queens College Rathaus, Kissena Blvd. and LIE (520-7628), at 8. $4.

Saturday, April 16

TORONTO SYMPHONY, Andrew Davis conductor; violinist Isaac Stern. Davis's *La Serenissima;* Prokofiev's Suite from *Romeo and Juliet;* Sibelius's Violin Concerto in d, Op. 47. Carnegie Hall at 8. $10-$17.50.

NEW YORK RENAISSANCE BAND, Sally Logemann director. "The Greatest Hits of the Renaissance"; instrumental music, narrated pieces, by Josquin, Susato, others. Alice Tully Hall at 8. $9, $10.50.

NEW YORK PHILHARMONIC—See 4/14.

ST. LUKE'S CHAMBER ENSEMBLE, conductor Charles Wuorinen; bass trombonist David Taylor. Wuorinen's *Archaeoteryx* (N.Y. premiere); Schubert's Octet for Winds and Strings, Op. 166. Merkin Concert Hall at 8. $7.50.

MANHATTANVILLE COLLEGE CHORUS/BEETHOVEN FESTIVAL ORCHESTRA, Clayton Westermann director; Jacob Lateiner, pianist. Beethoven program includes the *Choral Fantasy* and *Vestas Feuer* (N.Y. premiere). Alice Tully Hall at 3. $7-$10.

RIDGE STRING QUARTET—Haydn's Quartet in F, Op. 50, No. 5; Bartók's Quartet in a, Op. 17, No. 2; Dvorak's Quartet in E flat, Op. 51. Washington Irving H.S., Irving Pl. and 16th St. (586-4680), at 8. $2.

TIM RICHARDS, tabla/**VICKI RICHARDS,** violin, with dancer Sharron Weiner. North Indian classical music . Carnegie Recital Hall at 2. $6 and $10.

PYRY MIKKOLA, violinist. (U.S. debut). Works by Paganini, Bach, Bartók. Carnegie Recital Hall at 5:30. $6.

FRED JACOBOWITZ, clarinetist. Lutoslawski, Harvey, Poulenc. Carnegie Recital Hall at 8:30. $5.

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SMOPOLITAN SYMPHONY ORCHESTRA, Brad Keimach conductor; violinist Peter Winograd. Mozart's Overture to *La Clemenza di Tito;* Beethoen's Symphony No. 2. Town Hall at 2. Free.

K TRIO—Music of Haydn, Dvorak, Beethoven. Metpolitan Museum at 8. $8.

OIR OF TRINITY CHURCH—Evensong service; music by Sheppard, Phillips, Gibbons. Trinity Church, Broadway at Wall St., at 4:15. Offering. Open rehearsals of choirs, at 10:15 a.m. and 2:30.

EORGE DALARAS, Greek singer-songwriter, with vocalists Eleni Dimou, Katerina Stanisi, Michalis Dimitriadis. Madison Square Garden Felt Forum at 8. $15, $25.

ICHOLAS MANN, violinist, with pianist Nathan Schwartz. Works by Geminiani, Ives, Mozart, Stravinsky, Wolpe, Robert Mann, Grieg. Metropolitan Museum at 2:30. $4.

AHIRUDDIN/FAIYAZUDDIN DAGAR—Dhrupad vocal music of North India. Alternative Museum, 17 White St. (966-4444), at 8. $8.

ERNARD KRAINIS, recorder, with bassoonist Philip Levin; harpsichordist Lionel Party. Music of Bach, Handel, Quantz, Philidor, Telemann. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

DY EBLING, vocalist, with trombone. Jazz. Citicorp Market at 8. Free.

MES R. LAWSON, carillonneur. "Britain Salutes New York" Festival recital; music by British composers. Riverside Church, the Drive at 122nd St., at noon. Free.

ZZ: EARTH MUSIC—Brazilian, African, Oriental influences. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

EPHYR WOODWIND QUINTET—Citicorp Market at noon. Free.

ONCERTINO QUARTET—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

REGG SMITH SINGERS—Monteverdi's complete "Vespers of 1610." St. Peter's Church, 54th St. at Lexington Ave. (490-0892), at 8:30. $8.

INDA KOBLER, harpsichordist. Works by Bach, Mozart, Rameau, Albert Glinsky (premiere). St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $5.

IMMY GIUFFRE—Jazz. Public Theater, 425 Lafayette St. (598-7150), at 11:30 p.m. $7.50.

ATITIAHU BRAUN, violinist. Lincoln Center Library at 2:30. Free.

ETE SMITH BAND—Folk music. People's Voice Cafe, 388 W. Broadway (426-2183), at 8. $4.

NSEMBLE INSTRUMENTAL DE FRANCE, Jean-Pierre Wallez conductor; pianist Daniel Varsano. Telemann, Bach, Vivaldi. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $6-$8.

ROOKLYN PHILHARMONIC—See 4/16.

Sunday, April 17

HICAGO SYMPHONY CHAMBER GROUP—Schubert, Martinu, Britten. Alice Tully Hall at 8. $11.

EAUX ARTS TRIO—Haydn, Schumann, Brahms. Alice Tully Hall at 3. $11.

ARTINA ARROYO, soprano, with pianist Henri Venanzi. Mozart, Schubert, Verdi, Strauss, Rodrigo. Carnegie Hall at 8. $8-$15.

LBERT SCHWEITZER MUSIC AWARD CONCERT, honoring Van Cliburn. Northwood Orchestra, Don Jaeger conducting. Greer Garson, host. Pianists Ralph Votapek, Steven De Groote; soprano Leontyne Price. Poulenc, Griffes, Stravinsky, Barber, Bach. Carnegie Hall at 3:15. Benefit, $15-$100 (more, includes a dinner-dance).

EORGE BENSON—Jazz, pop, rhythm-blues. Benefit for United Negro College Fund. Avery Fisher Hall at 5 and 8. $15-$25.

ASHI, with composer-pianist Charles Wuorinen. Webern's String Trio; Wuorinen's *Fortune* (U.S. premiere); Mozart's Clarinet Quintet in A, K. 581. 92nd Street Y at 8. $9.50-$12.50.

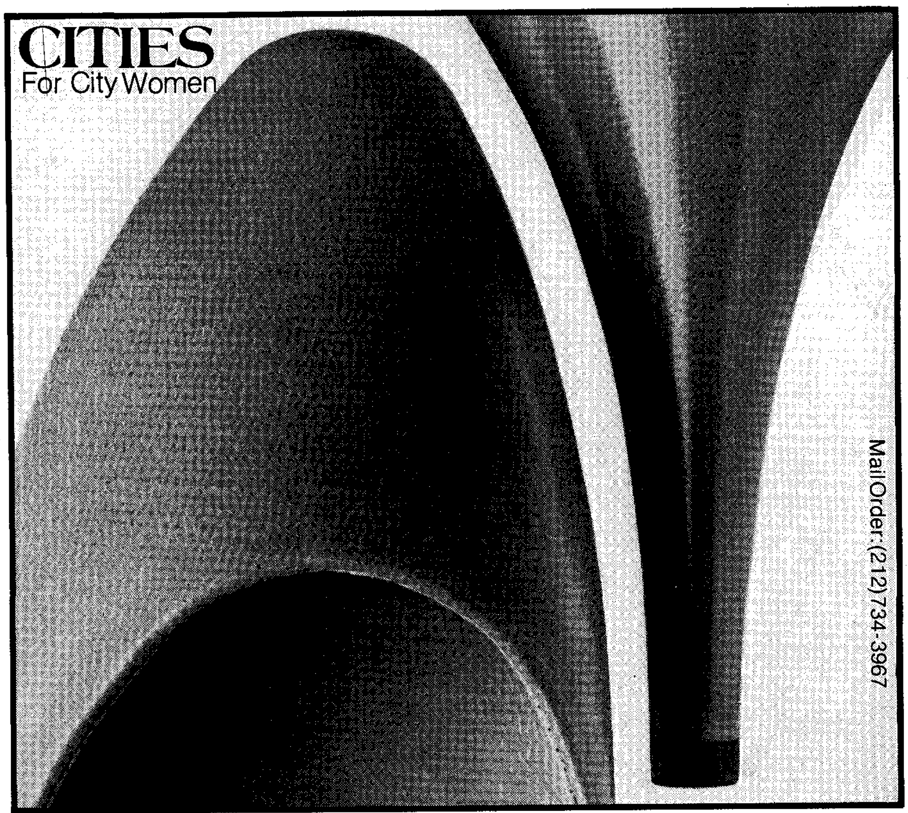
ATHERINE COURTOIS, violinist/**CATHERINE COLLARD,** pianist. Beethoven, Brahms, Schumann, Prokofiev. 92nd Street Y at 3. $9.50-$12.50.

IDGE STRING QUARTET—Haydn, Bartók, Dvorak. New School, 66 W. 12th St. (741-5689), at 2. $4.50.

PECTRA—Chamber music by Beethoven, Brahms. Readings from Dante's *Inferno.* Interlude, at 137 Greene St., 5th floor, at 3. $5.

AZZANTIQUA WITH FREDERIC HAND, guitarist. Works by Donald York, Machaut, Larry Wolf, Frederic Hand, Praetorius, Dowland. Merkin Concert Hall at 8. $8.

N AFTERNOON WITH BORIS GOLDOVSKY—Piano portraits and opera sketches. Merkin Concert Hall at 2:30. $10, $20.



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ROBLYN SCHRADE, pianist. Bach, Mozart, Chopin, Schumann. Carnegie Recital Hall at 8:30. $6.

GEORGE DALARAS, At 7. See 4/16.

BLOOMINGDALE CHAMBER ORCHESTRA, with conductor George Marriner Maull; pianist John Cobb. Copland's *Quiet City;* Carla Ricciotti's Concerto in G for Strings; Mozart's Piano Concerto No. 17 in G. Trinity School Auditorium, 101 W. 91st St. (663-6021), at 3. $4.

ENSEMBLE FOR EARLY MUSIC—Guillaume de Machaut's *Missa de Notre Dame.* The Cloisters, Ft. Tryon Park (923-3700), at 3. $9.50.

JOHN AMBROSE, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

WARREN KELDER, singer-guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4 donation.

ARIANNA GOLDINA, pianist. With pianist Remy Loumbrozo. Works by Beethoven, Liszt, Prokofiev, Ravel. Roosa School of Music, 26 Willow Place, Brooklyn (875-7371), at 3. $5.

HUDSON VALLEY PHILHARMONIC, Imre Pallo conductor, with Richard Henzl as Mark Twain. Berlioz's *Roman Carnival Overture;* Mozart's Sinfonia Concertante in E flat; Beethoven's Symphony No. 6 in F, "Pastorale." Brooklyn Bridge Centennial celebration, a program from 1883. Brooklyn College Whitman Hall, at 2. $9, $12.

BROOKLYN PHILHARMONIC—At 3. See 4/15.

BRONX ARTS ENSEMBLE, with pianist Eugene List. Hummel, Kramer (world premiere), Schubert ("Trout" Quintet). Wave Hill, 675 W. 252nd St. (549-2055), Bronx, at 3. $6.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. $6. See 4/14.

CONCERTS IN CHURCHES—New York Cornet and Sacbut Ensemble; Dennis Keene, organist. Music for early brass and organ, from 16th- and 17th-century Venetian and German repertoires, by Gabrieli, Frescobaldi, Bach, others. Ascension, Fifth Ave., at 10th St., at 3. $6. . . Grace Choral Society, Alexander Rom director; Vivaldi's *Magnificat,* Russian folksongs of the Kursk region, with piano, organ, soloists. Grace, 254 Hicks St., Brooklyn Heights, at 4. $5. . . Bach Choir; Frederick Grimes director, oboist Virginia Brewer, harpsichordist Edward Brewer. Cantata 104; Sonata for Oboe and Harpsichord in g. Holy Trinity, CPW and 65th St., at 5. Offering. . . Soprano Renee Santer, baritone Peter Stewart; songs by Debussy, Ravel, Schubert. Rutgers, 236 W. 73rd St., at 8. $5. . . St. Peter's, Lexington Ave. at 54th St. At 5 Jazz Vespers, Steve Browman Sextet; offering. At 8 Lutheran Seminary Choir of Philadelphia. . . Pierre Cochereau, organist (from Notre Dame de Paris), Handel, Cochereau, Poulenc. St. Vincent-de-Paul, 116 W. 24th St., at 6. $15, includes buffet. . . 20th-century British music, sung by the choir, Larry King director. Trinity, Broadway at Wall St., at 2:30. $5. . . New York Concertino Ensemble, Theodore Platt director. An afternoon of Handel. Trinity Lutheran, 31-38 37th St., Long Island City, at 4. $4.

Opera

Metropolitan Opera
At the Metropolitan Opera House

FINAL WEEK OF SEASON: 4/11 at 8: Puccini's *Madama Butterfly,* Kohn conducting; with Mitchell, Bybee, Ciannella, Holloway. 4/12 at 8: Verdi's *Il Trovatore,* Santi conducting; with Cruz-Romo, Mauro, Clark, Vernon. 4/13 at 7: Wagner's *Parsifal,* Levine conducting; with Troyanos, Jung, Estes, Mazura, Haugland. 4/14 at 8: *Madama Butterfly;* same as 4/11. 4/15 at 8: *Il Trovatore;* same as 4/12, except Quilico for Clark. 4/16 at 12:30: *Parsifal,* same as 4/14 (broadcast, WQXR). 4/16 at 8: Rossini's *Il Barbiere di Siviglia,* Tchakarov conducting; with Hastings, Hartman, Blake, Bruscantini, Montarsolo.

Other

THE GONDOLIERS, with New York Gilbert and Sullivan Players. Symphony Space, 4/16, at 3 and 8; 4/17 at 2 and 7. $7-$12. Children, seniors, $6-$10.

MADAMA BUTTERFLY, by Puccini. Amatao Opera, 319 Bowery (228-8200). 4/15, 16, 22, 23 at 7:30. 4/17, 24 at 2:30. $7.

BETLY, by Donizetti. A comic opera, from 1836. Opera Shop of the Vineyard Theatre, 309 E. 26th St. (683-0696). Tues.-Sat. at 8; Sun. at 3. Thru 4/17. Tues.-Thurs., $8; Fri.-Sun., $10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. Thru 4/17: Gilbert and Sullivan's *The Mikado.* 4/20-5/1: Lehar's *The Merry Widow.*

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OSALIE, by Gershwin and Romberg. New Amsterdam Theatre Co., Evans Haile musical director. With udy Kaye, Richard Muenz, George S. Irving, Paula aurence, others, in a concert version. Dina Merrill, liff Robertson, narrators. Town Hall, 4/18 at 8. $12.50, $16.50.

ARLY AMERICAN OPERA, by British-born composers. "A Revolutionary Celebration," with the After Dinner Opera Co. Federal Hall, 26 Wall St. 4/14, 15, 21, 22, 28, 29 at 10:30 a.m., 1:15; 5/5 at 10:30 only. Free.

HE MERRY WIDOW, by Lehar. Scovasso Opera Co., Elizabeth Hastings conducting. John Dewey H.S., 50 Ave. X, near Bay 50th St., Brooklyn (449-3099). 4/17 at 3:30. $8, $10.

A TRAVIATA, by Verdi. The Opera Stage workshop of the Brooklyn Lyric Opera. Holy Name Auditorium, Amsterdam and 96th St. (837-1176). 4/17 at 3. $3.

Dance

Paul Taylor Dance Company
At City Center

HRU MAY 1—$10-$25. 4/12 at 7: *Esplanade, Images, Arden Court.* 4/13, 15, 22 at 8; 4/17 at 3: *Diggity, Duet from Lento, Snow White* (world premiere), *Arden Court.* 4/14, 19 at 8: *Images, Dust, Cloven Kingdom.* 4/16, 20 at 8: *Esplanade; Lost, Found, and Lost; Le Sacre du Printemps.*

The Feld Ballet
At the Joyce Theater

PRIL 12-MAY 22—$20. 4/12 at 7:30: *Play Bach, Circa, Straw Hearts.* 4/13 at 8: *Anatomic Balm, Over the Pavement, Footstep of Air.* 4/14 at 8: *The Real McCoy, Over the Pavement, Straw Hearts.* 4/15 at 8: *The Real McCoy, Circa, Straw Hearts.* 4/16 at 8: *The Real McCoy, Summer's Lease (world premiere), The Consort.* 4/17 at 2: *The Consort, Danzon Cubano, La Vida, Straw Hearts.* 4/17 at 7:30: *The Real McCoy, Summer's Lease, Play Bach.*

Other

ANETTE BEARDEN CONTEMPORARY DANCE THEATER—Loeb Student Center, 566 LaGuardia Pl. (598-3757). 4/14 at 8. $3.50.

IMOTHY BUCKLEY AND THE COMPANY—Premiere of *Out of the Blue,* an evening-length work for four dancers. Bessie Schönberg Theater, 219 W. 19th St. 4/14-16 at 8, 4/17 at 3, 4/18 at 8. $6.

IANE COBURN BRUNING AND ELLEN PUNDYK—*The Scarlet Letter* and other works by them. Vital Arts Center, 78 Fifth Ave. near 13th St. (866-0076). 4/15, 16 at 8, 4/17 at 3. $6.

ANCEBRAZIL—Traditional dances, by Jelom Vieira's troupe. Main auditorium, American Museum of Natural History, CPW at 79th St. (873-1300). 4/14 at 7:30. Free with Museum admission.

OSHIKO CHUMA—*Five-Car Pile-Up* (premiere). Danspace, St. Mark's Church, Second Ave. at 10th St. (674-8112). 4/14-17 at 8:30. $4.

ILL EVANS AND GREGG LIZENBERY—New works, with guest dancer Heywood McGriff, Jr. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/16, 17 at 8. $6.

ALERIE FEIT/DANCES—*Moving Parts,* a jazz production, with guest musician-composer Ralph Towner. Larry Richardson's Dance Gallery, 242 E. 14th (724-2800). 4/15, 16 at 8. $5.

ARKNESS DANCE THEATRE, with new work y Duell, Lee, Parsons, Scevers. Harkness House, E. 75th St. (570-1500). 4/11-16 at 8. $5.

ANCY KARP—Premiere of her new work, *Relay Relay,* with score by Bill Fontana. Cunningham Studio, 463 West St. 4/15 at 9, 4/16, 17 at 8:30. $6.

EIDI KNECHT, and troupe. *I Saw Three Women Dancing in Time.* G.A.M.E., Manhattan Laboratory Museum, 314 W. 54th (765-5904). 4/15, 16 at 8. $5.

ENSEMBLE ARLET BON, from France. Port Authority Bus Terminal, Eighth Ave. and 41st St.; 4/11, 13 at 4:30. Bryant Park, Sixth Ave. and 42nd St.; 4/12 at 12:30, 2. Free.

OSALIND NEWMAN AND DANCERS—*4: Stories* and other works. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/11 at 8. $6.

ENNETH RINKER DANCE COMPANY—Two new works, *Suite Swing* and *(Fable) in Four Fugues.* Dalton School, 108 E. 89th St. 4/15-17 at 8. $8.

IVERSIDE DANCE FESTIVAL—4/13, 15 at 8, 4/17 at 2: DanceMoves/Irene Feigenheimer. . . 4/14, 16, 17 at 8: Sara & Jerry Pearson Dance Company. Theater of the Riverside Church, 120th St. and the Drive (864-2929). $6.

KEI TAKEI'S MOVING EARTH—*Light: Part 18,* solo from *Part 16.* Performing Garage, 33 Wooster St. (966-3651). 4/13-17 at 8. $6; Fri., Sat., $7.50.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Madison Square Garden, thru 6/5 (564-4400). Animals, trainers, aerial artists, clowns, the Pink Panther in person, are all part of this 113th edition. Performances at various times, and some preemptions for athletic events. $6.50-$10.50, with children's tickets less on some dates.

NEIGHBORHOOD DOINGS—The very first outdoor block party of the spring is the Stuyvesant Park Festival, Second Ave. between 15th and 17th Sts. Date is 4/17, 11-dusk. You know what to expect: food, crafts, arts, antiques—and it all celebrates the park's restoration. Congratulations. . . The Flatbush Development Corporation in Brooklyn is staging a benefit auction, 4/16, with viewing at 7, bidding at 8. At Prospect Hall, Prospect Ave. in Park Slope. Collectibles, edibles, services, a fox-hunt trip—much more. $10 admission, with wine all evening (469-8990).

GOOD CAUSES usually lead to good effects. Consider these events: Speakers at "Protest and Survive: The Quest for Peace in Europe and America" will include European leader E.P. Thompson, writer Randall Forseberg, and writer-entertainer Studs Terkel. 4/13 at 8, Beacon Theater (874-1717), Broadway and 74th St. $5, $6. . . An Evening for A.I.D.S. will include an auction, cocktail party, and art-viewing, at the Castelli Gallery, 142 Greene St., 4/11, 6-9. $50, and you can bid on art, souvenirs, memorabilia, and weekends in the country. . . An art tour of six New York artists' studios, 4/17, 1-5, will benefit the Mount Holyoke College Alumnae Scholar Program. Phone 371-2139 for tickets.

PRETTY THINGS, both old and new, at two exhibits coming up. Asprey of London, now ensconced in the Trump Tower, 725 Fifth Ave., 2nd floor, is saluting New York, as is the rest of Britain—with a staggering showing of 35 pieces, "Silver Through Ten Reigns" going back to Elizabeth I, as seen in a portrait medallion. It opens 4/15. Free. . . Miniaturists alert. A show and auction of tiny furniture, artworks, foods, flowers, goes on 4/16, 17 at the Sheraton Hotel, Seventh Ave. and 56th St. Viewing is Sat. 11-5 (auction, 5:30), and Sun. noon-5. $3.75 admission. . . A seminar on British art and antiques will entertain us at Sotheby's, York Ave. and 72nd St.; 4/17, 2-4. Free.

HEALTH EXPO WEEK, 4/17-23, is a chance for us all to look to our own health habits and status. Booths for free checking of blood pressure, etc., are all over the boroughs and Manhattan, and the hot line to find out what and where is 599-1599. Channel 5 will also focus on the week's program. . . Lenox Hill Hospital is hosting a Nutrition Health Fair, 4/13, 10-4. It's free, at 131 E. 76th St. (794-4515).

Tours

SMALL JOURNEYS—(533-6342). Weekly schedule: Tues., 6-8, Upper East Side; meet Sherman Statue, 60th St. and Fifth Ave. Wed., 6-8, Upper West Side; meet at the Dakota, CPW and 72nd St. Thurs., 2-4, Lower East Side; meet Canal St. and the Bowery, SW corner. Fri., 6-8, Brooklyn Bridge; meet steps of City Hall, between Broadway and Park Row. Each of these is $5. . . "A slice of the Apple," each $5. 4/11, 2-4: "Trees Flourish in Brooklyn Heights"; meet Borough Hall steps, Court and Remsen Sts. . . 4/12, 2-4: "Ladies' Fashion Mile, the Victorian promenade." Meet NW corner, 14th St. and Union Square West. . . 4/17, 1-3: "Stories behind the marquees"; meet SW corner, Broadway and 54th St.

UPPER FIFTH AVENUE, "The Town House and the Private Palace." Opening tour of Museum of the City of New York season (534-1672). 4/17 at 1:30, meet at 89th St., east side of Fifth Ave. $5.

LOWER EAST SIDE, "Home of the Immigrants." A New York Walk-About (582-8083, weekdays 9-5; 914-834-5388 weekends, eves.). 4/17 at 11 a.m. and 2 p.m.; meet SW corner of Chrystie and Grand Sts. $4.

THE IMPACT OF THE MEADOWLANDS, a visit to Hackensack and Meadows area in N.J. Planners' New York (734-1366—res. necessary). 4/17, bus leaves at 1, from 695 Park Ave., at 68th St. $11.

SOHO—Holidays in New York (765-2515). 4/17, meet at 2 at Vorpal Gallery, 465 W. Broadway, near W. Houston St., for galleries, boutiques, cast-iron architecture. $5.

TOURS WITH THE 92ND STREET Y—Most tours begin before noon, and each is $6.50. Phone 427-6000 ext. 179 to pre-register. These three, 4/17: Jewish Williamsburg, in Brooklyn ($6.50). The Seventies, from River to River (take lunch for a Central Park picnic); $6.50. Artist hospitality tour, two SoHo studios; $10 (or $17, including a 5/1 tour of three more). . . 4/13, "Walking Gourmet," 1-4, in Chinatown and Little Italy. $6.50, with "limited tasting."

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself. Phone for details on the "real" hikes (697-5895). Meanwhile. . . 4/16 at 1, meet National Park Rangers at entrance to Jamaica Bay Wildlife Refuge for a bird-identification walk (474-0613 for directions). Free.

WILD-FOOD WALKS, with "Wildman" Steven A Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 4/16, Snug Harbor, Staten Island. 4/17, Flushing Meadow Park, Queens. $15. Usually from noon to 4. (291-6825 for meeting places.)

TOURS/WORKSHOPS WITH THE URBAN PARK RANGERS.—All free. In the Bronx: 4/16 at 1, a walk into history of Crotona Park, with Indians in mind. 4/17 at 1, take a camera for a Crotona Park lens tour, emphasis on animal life; with instruction Both these meet at Crotona Park Tennis House Crotona Ave. between Crotona Park North and Claremont Pkwy. . . In Brooklyn (789-1151): 4/16 at 1, meet under the arch at Grand Army Plaza for a bird-walk in Prospect Park. 4/17 at 2, a stable tour and demonstration with hands-on lecture. Meet at Children's Farm, next to the Zoo. . . In Manhattan (397-3091): You need a bike for this, 4/16 at noon; meet at the 72nd St. Boathouse for a bike workshop-check, then a tour. 4/16 at 2: meet at Riverside Dr. and 79th St. for a look at Riverside Park as an art form. 4/17 at 2: Spring flora in Central Park; meet at Swedish Cottage, 79th St. east of West Dr. . . In Queens (699-6722): 4/15 at 8 p.m., meet at Cunningham Park Resource Center, Radnor Rd. and 193rd St., and discover the park at night.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of hikes. In the meantime. . . 4/16, meet at 9 a.m., Fifth Ave. and 76th St., outside the park, for a bird walk. $1 (876-6688). . . 4/17, at 11:30 a.m.; Seagate, a Brooklyn shoreline suburb. Meet at Nathan's, Stillwell Ave., last stop on Coney Island subway. $1 (373-8028).

Sports

BASEBALL—N.Y. Yankees: Yankee Stadium, Bronx (293-4300), $1.50-$9. Opening home games: 4/12 at 2, 4/13 at 8, vs. Detroit. 4/15, 16, 17 at 2, 4/18 at 8, vs. Toronto.

BASKETBALL—N.Y. Knicks, Madison Square Garden (563-8000). $6-$14. Finale of home season: 4/11 at 7:30, vs. Indiana. 4/13 at 8:30, vs. New Jersey.

AMATEUR BOXING—Competition in all weight classes, benefit for Fire Fighters Burn Center. Felt Forum (564-4400). 4/14 at 8. $8, $10.

ALL-STAR BOXING—Pro bouts. Felt Forum (564-4400). 4/15 at 7:30. $10, $15.

Children

For additional details on continuing children's events, see last week's issue.

RIKKI-TIKKI-TAVI, an adaptation of Kipling, by Marymount Manhattan Children's Theatre Workshop, for both hearing and hearing-impaired audiences. Marymount Manhattan Theater, 221 E. 71st St. (472-3800, ext. 474). 4/16 at 1:30, 3:30; 4/21, 22 at 7:30; free.

PEKING OPERA DANCE, with Hu Hung-yen performing, and demonstrating special make-up art. Also slides, musical instruments. Asia Society, 725 Park Ave. at 70th St. 4/16 at 2:30. $5; adults $7.

THE PRINCESS AND THE PAUPER, music and lyrics by Matthew Granovetter. Hunter College Little Theater, 68th St. between Park and Lexington Aves. (570-5108). 4/15, 11 a.m. and 1; 4/16, 17, at 1 and 3. $2.50; adults $3.50.

L'HEURE DU CONTE—Story hour in French, age 3-5. French Institute/Alliance Francaise, 22 E. 60tl St. (355-6100, ext. 457). 4/15 at 3. Free (pre-registe by 4/13).

SONGS AND POEMS, for all ages, by Karen Hami ton, folksinger-guitarist, and poet Sandra Pianin. Fo est Hills Library, 109-19 71st Ave., Queen (268-7934). 4/16 at 2. Free.

THE HOBBIT, performed by the 48 puppets of Can da's Theatre Sans Fil. Whitman Hall, Brooklyn Co lege entrance at Hillel Pl. and Campus R (462-3525). 4/16 at 2. $5.

SNOW WHITE, a musical version. Heights Playe 26 Willow Pl., Brooklyn (237-2752). Sat., Sun. th 4/24, at 2; family night, 4/15 at 8. $3.

THE EARLY SHOW—Cabaret entertainment by chi dren ages 7-16. At Don't Tell Mama, 343 W. 46th S (757-0788). Sat. at 2 and 4:30. $5 cover, 2-drink be erage minimum.

ALADDIN AND HIS WONDERFUL LAMP—C Stage, Children! Hartley House Theater, 413 W. 46 St. (787-1073). Sat. at 1 and 3:30, thru 5/14. $2.5 adults $3.50.

PUPPET PLAYHOUSE—At Fireboat House Enviro mental Center, 90th St. on the East River. Sat. at 1 and 1 (879-3316). $2.50. 4/16: Briarpatch Puppet Duke Krauss and his walkathon stage.

MICHAEL TAUBENSLAG PRODUCTIONS—4 17, 24 at 1:30: "The Funzapoppin Magic Show," wit the Magic Geni and Professor Krazy. Jan Hus Pla house, 351 E. 74th St. (772-9180). $3.

KIDS' DAY AT THE MARKET—Citicorp Marke Sat. at 11 a.m. Free. 4/16: Sandy Landsman, the Music Clown.

SUZANNE'S FOREST FANTASY—Alice May Puppets. Origami Center of America, 31 Unio Square West (255-0469). Sun. at 2, thru 4/24. $2.

THE LITTLE PEOPLE'S THEATER COMPAN—Courtyard Playhouse, 39 Grove St. "The Three Li tle Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty, Sat. and Sun. at 3 Thru June. Reservations are a mus (765-9540). $3.50.

LITTLE MOOFY PUPPETOID PARTY—Childre play-act, play instruments, and help design a Moof Each child gets a kit. 3 Sheridan Sq. (3G) at W. 4t St. and Seventh Ave. So. (691-8930). Sat. at 1:3 $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th 61st (752-1165). Shows feature magic, comedy, liv birds, and participation. Sat. and Sun. at 1, 2:30, an 4. $4 (reservations; all adults must be with a child,

MUSEUM OF THE CITY OF NEW YORK, Fift Ave. and 103rd St. (534-1672). 4/16 at 1:30: "Th Three Little Pigs," by Robbins-Zust Family Marionettes. $2.50. Following, at 2:40, "Please Touch, a demonstration in a 17th-century Dutch room. $1. . 4/17 at 3: "Mime x Two = Fun," introduction to the a of mime; Paul Rajeckas, Neil Intraub a worksho

G.A.M.E.—Manhattan Laboratory Museum, 314 W 54th St. (765-5904). Wed., Thurs., Fri., Sun., 1-5; Sa 11-5. Weekend and holiday events, $2; adults $3 Weekdays, $1, $2. Special exhibit: "The Mystery o Time," clocks, watches, do-it-yourself areas, muc more. . . 4/16, "Earth Time," art workshops at 1 an 3, about hibernation, migration; play with the Museum symphony. At 2: "The Nightingale" begins Britain Salutes N.Y. film festival.

ALLEY POND ENVIRONMENTAL CENTER 228-06 Northern Blvd., Douglaston, Queen (229-4000). "How About Hawks?" Nature walk, craf projects, songs, games. Pre register. 4/15, 16, 24 1-3. $3. . . 4/17 at 2: Making Sense of A.P.E.C.: explore, play games, using senses. Pre-register. $2.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri., 3-5; Sat., 11-5, Sun., hol., noon-5; closed Mon. 50 cents, adults $1 Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Guided tours, Sat. Sun. at 3:30. . . 4/16 at 1:30: Program and workshop with Leslie Anne Doyel on flowers and art. . . 4/17 at 1:30, Britain Salutes N.Y. program: Brigitta Wachs, with brass-rubbing workshop.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. "Discover Dolls: Reflections of Ourselves"; 300 international favorites. 4/14 at 3, 4/16 at 11 a.m.: How children lived under the Brooklyn Bridge when it was first built. . . 4/16 at 3, in the Tank: "Flowers That Bloom in the Spring, Tra-La!" Stories, also signed.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. **(I)** No credit cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS--World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American Spcls: tournedos abrantes, seafood pie, red snapper Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V

S.P.Q.R.—133 Mulberry St., 925-3120. Casual Northern Italian. Spcl: homemade pasta. Res. sug Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M-E).** AE, CB, DC, MC, V

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V

GUADALAJARA—49 Carmine St., 807-7472 Casual. Mexican-Spanish. Spcls: chicken Acapulc mariscadas in green sauce, paella Valenciana. Res sug. Open daily 11:30 a.m.-11:30 p.m. Private partie for 30. **(I)** AE, DC, MC, V

HAVANA VILLAGE—68 Fifth Ave., at 13th St 255-3699. Dress opt. Cuban. Spcls: black bean sou paella à la Valenciana. Res. sug. L Mon.-Fri. noon- D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sa 4-4 a.m., Sun. 4-2. Dancing and ent. Thurs-Sun. **(I** AE, MC,

JOHN CLANCY'S—181 W. 10th St., at Sevent Ave., 242-7350. Casual. American-Seafood. Spcl lobster American, swordfish grilled over mesquit shrimp with mustard and dill sauce. Res. nec. D dai 6-11:30. **(M)** AE, CB, DC, MC,

LA GAULOISE—502 Sixth Ave., at 13th St 691-1363. Casual. French. Spcls. of the day. Re nec. L Mon.-Fri. noon-3. D and after theater S dai 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, CB, DC, MC,

MINETTA TAVERN—113 MacDougal St., Minetta La., 475-3850. Casual. Italian-America Spcls: veal alla Borgia, bay scallops Minetta, hom made desserts. Res. sug. Open noon-midnight dail **(I-M)** AE, DC, MC,

RINCON DE ESPANA—226 Thompson St 475-9891. Casual. Spanish. Spcls: assorted seafoo with green, garlic, or egg sauces. L Sat.-Sun. noon- D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitari evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fr noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:3 Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC,

SEVILLA—62 Charles St., at W. 4th St., 929-318 Casual. Spanish. Spcls: paella à la Valenciana, mari cada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnigh **(I-M)** AE, DC,

24 FIFTH AVENUE—24 Fifth Ave., at 9th St 475-0880. Casual. French. Spcls: ballotine of cra fish, ravioli with sweetbreads, red snapper with boui labaisse sauce, white chocolate mousse. Res. sug. Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. daily 5:30-11. **(M)** AE, CB, DC, MC,

UKRAINIAN RESTAURANT & CATERERS—14 Second Ave., bet. 8th & 9th Sts., 533-6765. Casua Eastern European home cooking. Spcls: stuffed ca bage, kasha varnishkes, borscht. Open Sun.-Thur noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards

VILLA MOSCONI—69 MacDougal St., 673-039 473-9804. Family-owned and decorated with th Mosconis' own imported art. Casual. Italian. Spcl zuppa di pesce, scampi alla Mosconi. Res. sug. Ope Mon.-Fri. noon-11, Sat. from 1. Same menu daily Closed Sun. **(I-M)** AE, DC, V

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lam steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9 Table d'hôte. **(I)** AE, DC, MC, V

THE BACK PORCH—488 Third Ave., at 33rd St. 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper e papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11 Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V

BIENVENUE—21 E. 36th St., 684-0215. Casual French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10 Closed Sun. **(I-M)** AE, MC, V

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's Eas Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun noon-3, chamber music. **(M)** AE, MC, V

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green

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Gian Marino. "A Gourmet's Dream." Offers culinary specialties from 6 regions of Italy. 221 E. 58th St. 752-1696.

Hanratty's. Dinner 5:30-12:00 nightly. Solo jazz piano. 1754 Second Ave. corner 91st Street. 289-3200.

Hunam. The original Hunan cuisine in the whole America. 845 2nd Ave. MU 7-7471.

Kaplan's. A homestyle jewel of a delicatessen restaurant. 71 W. 47th St. 391-2333.

Le Jardin. Beautifully prepared novelle French cuisine, served in an enclosed garden. Beautiful private room with fireplace for parties. 248 E. 49th St. 355-1810.

New Yorker Restaurant. Spectacular architectural atmosphere. Lunch, dinner, supper; Sat. & Sun. Brunch. Come take a bite out of N.Y. at New Yorker Restaurant. 1378 3rd Ave. 734-0005.

Ryan McFadden. American Continental cuisines served at the crossroads of the world. Late supper to 3:00 a.m. 800 Second Ave. 599-2226.

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Terrace Restaurant. Sweeping penthouse view. Elegant French cuisine. 400 W. 119th St. 666-9490.

The Ginger Man. Top quality French cuisine is served in this pleasant relaxed pub near Lincoln Center. 51 W. 64th St. 724-7272.

24 Fifth Ave. The exciting new French restaurant all N.Y. is talking about noon-11 p.m. Sat/Sun brunch. @ the corner of 9th St. 475-0880.

Woods. 718 Madison Ave. 688-1126. Now also serving the same fine food @ 148 W. 37th St. 564-7340.

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noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V

HARLEY STREET—547 Second Ave., at 30th St. 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

A QUIET LITTLE TABLE IN THE CORNER—237 Madison Ave., at 37th St., in the Executive Hotel, 685-7160. Casual. *American-Continental. Spcls:* sirloin steak, coconut shrimp in beer batter, seafood. Res. sug. L Mon.-Fri. 11:30-5. D Mon. 5-midnight, Tues.-Thurs. to 1, Fri.-Sat. to 2. Pianist Mon.-Sat. from 5. Closed Sun. **(M)** AE, CB, DC, MC, V.

R.J.'S BARBECUE—220 Madison Ave., at 37th St., 889-5553. Casual. American. Spcls: barbecued chicken, 4 types of ribs, homemade desserts. Open Mon.-Fri. 11 a.m.-1 a.m., Sat. from 4. Br Sun. noon-4. D Sun. 4-11. Ent. Fri.-Sat. 10-1 a.m. & Br Sun. Private parties for 50-100. **(I)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

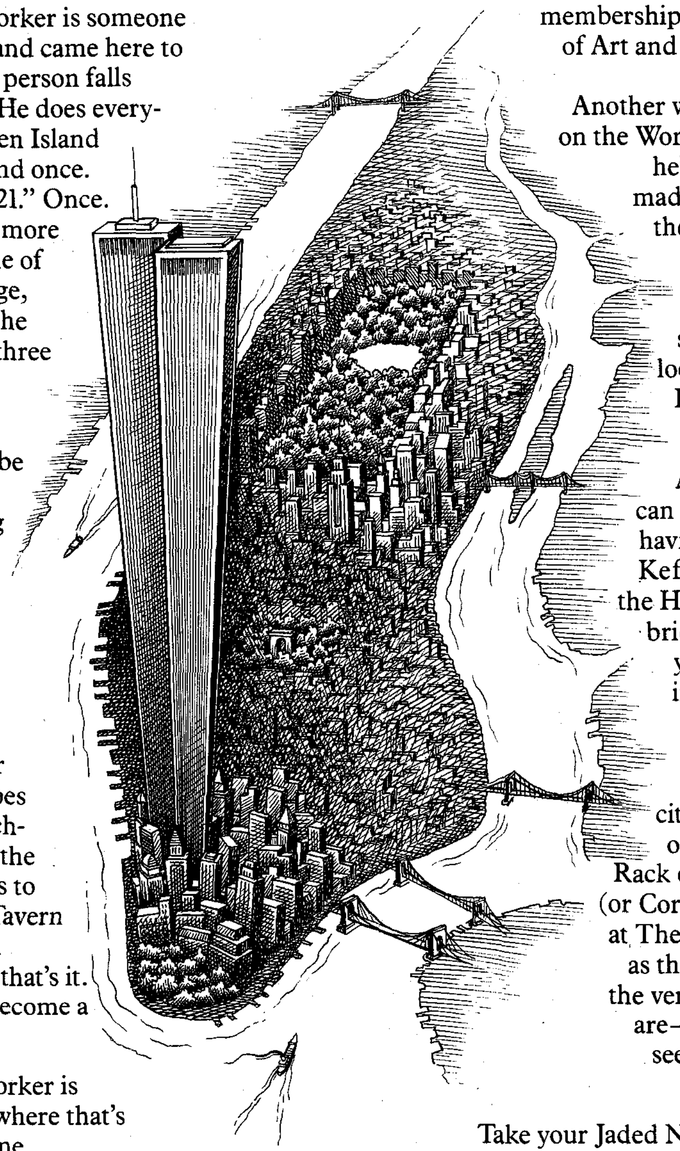
SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. B Mon.-Fri. 7:30-10:30. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., *(Grand Central)* 850-5999. *Jacket required.* Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

HOW TO MAKE A JADED NEW YORKER BECOME A NATIVE NEW YORKER AGAIN



By definition, a Native New Yorker is someone who grew up somewhere else and came here to go to work. Once arrived, this person falls eriously in love with the city. He does every-hing. Once. He rides the Staten Island Ferry once. He goes to Roseland once. And he saves up and goes to "21." Once. Then he starts becoming a bit more elective. He settles on a couple of talian restaurants in the Village, a particular Chinese place on the Upper West Side, and two or three music places. He is now an official Native New Yorker.

Then the change begins. Maybe t's inertia, maybe familiarity, maybe the difficulty of getting around New York. He starts pulling back. He goes only to places in his neighborhood. f he is an Upper East Side New Yorker, he never goes to Macy's. If he's a Downtown New Yorker or a West-of-the-Hudson New Yorker, he never goes to Bloomingdale's. He goes to Balducci's or Zabar's. Which-ever is in his territory. One or the other, but never both. He goes to Melon's or Clarke's or Pete's Tavern a couple of times a week. And maybe two other places. And that's it. The Native New Yorker has become a Jaded New Yorker.

By definition, a Jaded New Yorker is someone who rarely goes anywhere that's more than 15 blocks from home.

There are ways of coping with a Jaded New Yorker. One is to give him a season's subscription to a series at Lincoln Center. Or send him a membership at the Metropolitan Museum of Art and take him to a private showing.

Another way is to take him to Windows on the World. At Windows on the World, he'll find most of the things that made him a Native New Yorker in the first place. The same variety, the same sense of discovery.

The atmosphere is New York stylish. The people are nice to look at and interesting to talk to. Like the people you met when you first came to the city.

At Windows on the World you can watch the sun set while you're having Kushi Katsu or Moroccan Kefta or just jazz and cocktails in the Hors d'Oeuvrerie. Or count the bridges over the East River while you're walking past The Cellar in the Sky where they build an international meal around 5 superb wines. Or watch the lights come on over the entire city while you're deciding which of 600 wines to order with your Rack of Young Lamb, James Beard (or Cornish Hen or Supreme of Bass) at The Restaurant. It makes you feel as though you're seeing the city for the very first time. And in a way you are—from 107 stories up. You can see 3 states, 34 ships, 12 bridges, and one very beautiful Statue.

Take your Jaded New Yorker to Windows on the World. It's exciting to watch someone discover the city all over again. And, by definition, it's a lot more exciting to be a Native New Yorker than a Jaded New Yorker. Any time.

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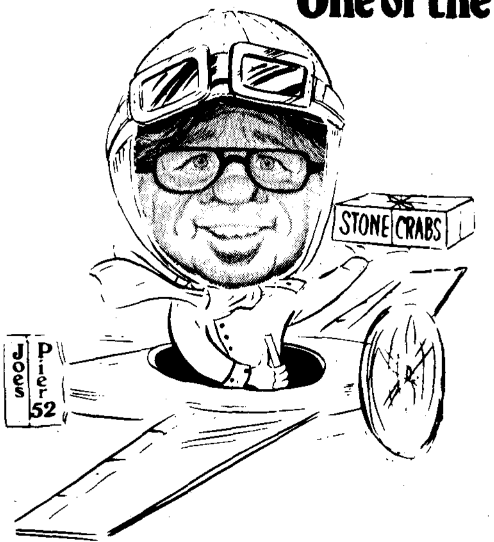

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By Jay Jacobs

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14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. Ame can-Continental. Spcls: fresh seafood, prime rib. F sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pia Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC,

DINO & HENRY'S—132 W. 32nd St., 695-799 Dress opt. Italian-Continental. Spcl: veal Sorrentin Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30- Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V

EL QUIJOTE—226 W. 23rd St., in Chelsea Hote 929-1855. Casual. Castillian. Spcl: lobster from tan Res. sug. Open daily noon-midnight. Inexpensiv lobster special daily. **(M)** AE, DC, MC, V

FACTOR'S FIND CAFE—470 W. 23rd St 691-1708. Casual. American-Continental. Vintag wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11- **(M)** AE, MC,

KASPAR'S—250 W. 27th St., 989-3804. Casual. Co tinental. Spcls: roast rack of lamb, bouillabaisse, sc loppine francese. Res. sug. Open Mon.-S noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC,

LINO'S—147 W. 36th St., 695-6444. Casual. Nort ern Italian. No written menu. Spcls: seafood f diavolo, jumbo prime shell steak, veal Alfredo. Re sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:3 Same à la carte offerings all day. Closed Sun. **(M** AE, CB, DC, MC,

OLD HOMESTEAD—56 Ninth Ave., bet. 14th 15th Sts., 242-9040. Casual. American. Spcls: si loin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-F noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Su 1-10. Complete D. Free parking from 5 & all d Sat.-Sun. **(M)** AE, CB, DC, MC,

37th STREET HIDEAWAY—32 W. 37th S 947-8940. (John Drew Barrymore's former tow house.) Dress opt. Continental. Spcls: Danish lobst tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a. Private parties. Closed Sun. **(M)** AE, CB, DC, MC,

TOLEDO—55 W. 35th St., 947-1350. Casual. Spa ish. Spcls: zarzuela de mariscos, striped bass, ve Toledo with mushroom sauce. Res. sug. Open Mon Sat. noon-10. Private parties for 100. Closed Sun. **(M** AE, CB, DC, MC,

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St bet. Lexington & Third Aves., in Citicorp Bldg 371-3367. Casual. Italian. Spcl: fettuccine Alfred Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. AE, CB, DC, MC, V

AMBASSADOR GRILL—One United Nation Plaza at 44th St., in U.N. Plaza Hotel, 355-340 Dress opt. Continental. Spcls: veal steak with more sauce, grilled swordfish. Res. sug. B daily 6-10:30. daily noon-2:30. D daily 6-11. Champagne buffet B Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M** AE, CB, DC, MC, V

THE BARCLAY RESTAURANT & TERRACE-111 E. 48th St., in the Hotel Inter-Continental 755-5900. Jacket required. Continental. Spcls: ter rine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lam in pastry. Res. sug. B daily 7-10:30. L Mon.-Sa 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E** AE, CB, DC, MC, V

CAFE DE PARIS—924 Second Ave., at 49th St. 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V

CAFE VERSAILLES—151 E. 50th St., 753-3884 Jackets required. French-Continental. Spcls: vea paillard, poitrine de chapon, coquilles St. Jacques Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent nightly. **(E)** AE, CB, DC, MC, V

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller.

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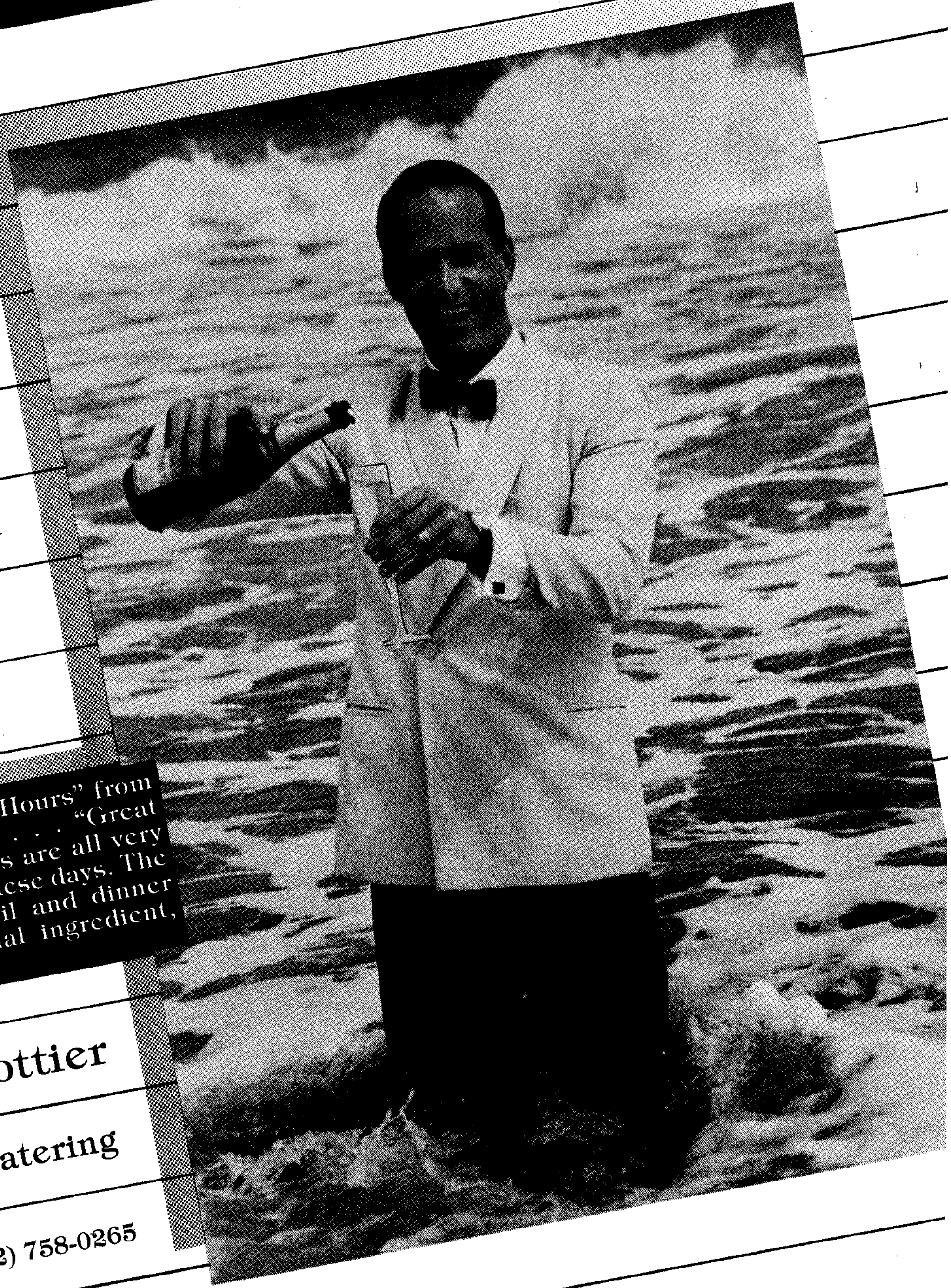
It's not what you do... but how you do it. ©



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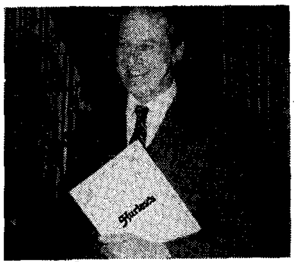
"What is your name?"



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Corner 49th St. & Avenue of the Americas
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RESTAURANT DIRECTORY

Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3
Mon.-Fri. 5:30-10. Private parties. Closed Sat.-
(M) AE, CB, DC, MC

ENOTECA IPERBOLE—137 E. 55th St., 759-9
Dress opt. Classical Italian. Spcls: game, fettuc
Extensive wine library. Res. sug. L Mon.-Fri. noon
D Mon.-Sat. 5-midnight. Closed Sun. **(M)**
AE, CB, D

FONDA LA PALOMA—256 E. 49th St., 421-549
Dress opt. Mexican. Spcls: camarones à la Fond
puerco adovado. Res. sug. L Mon.-Fri. noon-3.
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Su
5-10:30. Spcl. cocktail hour featuring Mexican h
d'oeuvres. Strolling guitarists. **(I-M)**
AE, CB, DC, MC,

FOUR SEASONS—99 E. 52nd St., 754-9494. Dr
opt. International. **Pool Room:** L Mon.-Fri. noo
2:30 (slight cover). D Mon.-Sat. 5-11:30 (cove
Complete pre-theater D 5-6:30; after-theater
10-11:30. Res. nec. Closed Sun. **(E)**. **Bar Room**
Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30
cover). Reduced-rate parking from 6. Private par
in both rooms. Closed Sun. **(M-E)**
AE, CB, DC, MC

GIAMBELLI 50TH RISTORANTE—46 E. 50th
688-2760. Dress opt. Northern Italian. Spcl:
ported scampi. Res. sug. L Mon.-Fri. noon-3. D M
Fri. 3-midnight, Sat. noon-midnight. Valet park
from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC,

HEMINGWAY'S—58 E. 56th St., 688-9530. Cas
Continental-French. Spcls: roast duck with f
glaze, steak au poivre, fresh pasta Alfredo. Res. s
L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-S
11:45-4:30. Private parties for 30. **(I-M)**
AE, CB, DC, MC,

IL MENESTRELLO—14 E. 52nd St., 421-7588. F
mal. Northern Italian. Res. nec. L Mon.-Sat. noon
D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed S
(M) AE, DC,

IL NIDO—251 E. 53rd St., 753-8450. Jacket requir
Northern Italian. Spcls: malfatti, pollo toscana. R
nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:
Closed Sun. **(M)** AE, CB, DC, MC,

JOYCE'S—948 Second Ave., at 50th St., 759-678
1. Dress opt. American. Spcls: prime ribs of beef, 4
lobster, fresh seafood. Res. sug. Open daily noo
a.m. Private party room for 20. **(M)**
AE, CB, DC, MC,

**KENNY'S STEAK PUB—565 Lexington Ave., b
50th & 51st Sts.**, 355-0666. Casual. Americ
Spcls: steak, chops, lobster tail. Res. sug. Open da
noon-midnight. **(M)** AE, CB, DC, MC,

LA BIBLIOTHEQUE—341 E. 43rd St., 661-57
Dress opt. French. Spcls: veal chop, poached salm
Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnig
Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC,

LA CÔTE BASQUE—5 E. 55th St., 688-6525. F
mal. French. Spcl: côte de veau à la creme d'her
fraîches, le cassoulet du Chef Toulousain, bay sc
lops sautées aux amandines. Res. nec. L Mon.-S
noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Clos
Sun. **(M-E)** AE, CB, DC, MC,

LA RÉCOLTE—110 E. 49th St., 421-4389. Form
French. Spcls: bouillabaisse, breast of quail with r
sins, medaillons of venison with red and white wi
sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-S
6-11:30. Closed Sun. **(E)** AE, CB, DC, MC,

LE CHEVAL BLANC—145 E. 45th St., 599-888
986-4729. Jacket required. French. Spcls: canar
l'orange, carré d' agneau bouquetiére. Res. sug.
Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L
D. Closed Sun. **(M)** AE, CB, DC, MC,

LE CYGNE—55 E. 54th St., 759-5941. Form
French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-F
6-10, Sat. to 11. Closed Sun. **(E)** AE, D

LELLO RISTORANTE—65 E. 54th St., 751-15
Formal. Italian. Spcls: spaghettini primavera, petto
pollo Valdostana, scaloppine Castellana. Res. sug.
Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-S
to 11. Closed Sun. AE, CB, DC, MC,

LE PERIGORD—405 E. 52nd St., 755-6244. Form
French. Spcls: confit de canard, mignon de vea
crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mo
Fri. 5:15-10:30, Sat. to 11. Complete L & D. Priva
parties for 30. Closed Sun. **(E)** AE, CB, DC, MC,

LUTECE—249 E. 50th St., 752-2225. Formal. Frenc
Spcls: escalope de saumon à la moutarde, rognons
veau au vin rouge, médaillons de veau aux morill
Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-1
Closed Sun. **(E)** AE, CB, D

**MARIANAS—986 Second Ave., bet. 52nd & 53
Sts.**, 759-4455. Dress opt. Seafood. Spcls: bouill
baisse, fresh swordfish, salmon. Res. sug. L Mon.-F
noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M**
AE, CB, DC, MC,

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11.9%*

annual percentage rate

for new American-made cars

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April 14th marks 60 years of service and here's how we're celebrating... we're plunging our low, low auto loan rates still lower **from now until April 29th.** Stop by one of our branches, or call **255-6200,** and ask for Consumer Loans.

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RESTAURANT DIRECTORY

MAUDE'S—Lexington Ave. & 51st St., 753-151 Casual. American-Continental. Spcls: angel ha pasta with broccoli & shrimp, prime ribs, scallop shrimp pernod. B daily 7-9:30. Buffet L Mon.-S 11:30-2:30. D daily 5-midnight. Snack menu da 11:30 a.m.-midnight. Champagne buffet Br Su 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V

MIMI'S—984 Second Ave., at 52nd St., 688-4692 Casual. Italian. Spcls: mussel & clam combination fettuccine Alfredo, veal parmigiana. Open Mon.-Fri noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Ba open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M** AE, CB, DC, MC, V

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. I Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V

O'LUNNEY'S—915 Second Ave., bet. 48th & 49t Sts., 751-5470. Casual. American. Spcls: souther fried chicken, chili, barbecued spareribs. Res. sug. Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (AE, DC, MC,

PALM—837 Second Ave., 687-2953. Casual. Ame can. Spcls: steak, lobster. Open Mon.-Fri. noo 10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC,

PEN & PENCIL—205 E. 45th St., 682-8660. Dre opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theat spec. D 4:30-7. Valet parking from 7. Party roo avail. by advance res. **(M)** AE, CB, DC, MC,

PENG TENG—219 E. 44th St., 682-8050. Casua Hunan. Spcls: chicken three flavors, vegetable pi minced squab soup in bamboo container. Res. ne Open daily noon-11 p.m. **(M)** AE, CB, DC

PRESS BOX—139 E. 45th St., 697-4734. Dress op American-Continental. Spcls: steak, seafood, vea Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Privat parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

THE RENDEZVOUS—21 E. 52nd St., in Berkshir Place, 753-5970. Dress opt. Nouvelle cuisine. Re sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC,

RICH AND FAMOUS—227 E. 45th St., 986-608 Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcl orange beef, seafood combination, chicken & shrim Szechuan style. Res. sug. Open daily 11:30 a.m.-1 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC,

ROMA DI NOTTE—137 E. 55th St., 832-1128. Fo mal. Italian-Continental. Spcls: daily game dishe Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightl Closed Sun. **(M)** AE, CB, DC

RUSSIAN BEAR—139 E. 56th St., 355-908 Casual. Russian-American. Spcls: hot borscht, blin with red caviar, pelmeni, pirojski. Res. sug. L Mon. Fri. noon-3:30. D daily 5-midnight. Gypsy orchestr nightly. **(M)** AE, CB, DC, MC, V

SAITO—305 E. 46th St., 759-8897. Casual. Japanese Tatami & western style rooms. Sushi & tempura bars Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10 Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-3915 Dress opt. Tatami and western seating for Japanes food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V

SHUN LEE PALACE—155 E. 55th St., 371-8844 Dress opt. Szechuan-Hunan. Spcls: sliced veal Huna style, tangy spicy pheasant, sizzling scallops. Res nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. tc midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC

SICHUAN PAVILION—322 E. 44th St., 986-3775 Casual. Szechuan. Spcls: Chengdu style whole fish Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

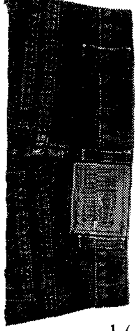
TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana.

"WHY A LOT OF PEOPLE VISIT 3RD & 2ND WHEN THEY WANT TO TAKE A TRIP TO THE COUNTRY."

George Rapoport



Basically, there are two kinds of stores in New York City.

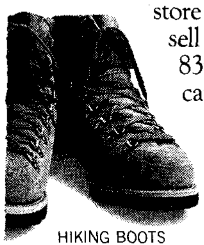
The ones that are so gleaming and glitzy they look as though they were built about three minutes ago (which, in fact, a lot of them were).

Then there are the "rustic shoppes" that were also built three minutes ago, but try desperately to look quaint and rural (they're sort of amusing to us).

M L TO R: BUB, AARON, SEYMOUR, MICHAEL, CHARLIE, HOWIE, EDDIE AND SAM WHO WAS ON VACATION.

On the other hand, there's Ar-Bee.

Even if we tried we couldn't be chic (not that we er try, mind you). The best way to describe our clothing store is spectacularly unspectacular. We sell country clothing to city people (and 83rd & 2nd is about as city as you can get).



HIKING BOOTS OM DUNHAM® $75.85

WE'RE THE REAL McCOY.

When you've been around for 50 some odd years like we have, the oak counters don't have to be artificially time worn. You don't have to peel ceiling for authenticity. The linoleum cracks y itself very nicely, thank you.

And in between the floor and iling are clothes that are resistant to the hims of fashion (actually, it so happens some of our clothing is "in" right now, but don't hold that against us).

OFTBALL & ASEBALL ATS FROM 4.98

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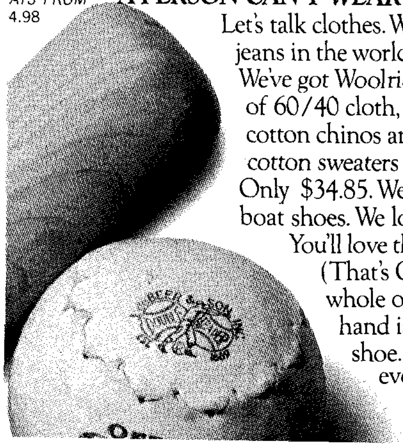
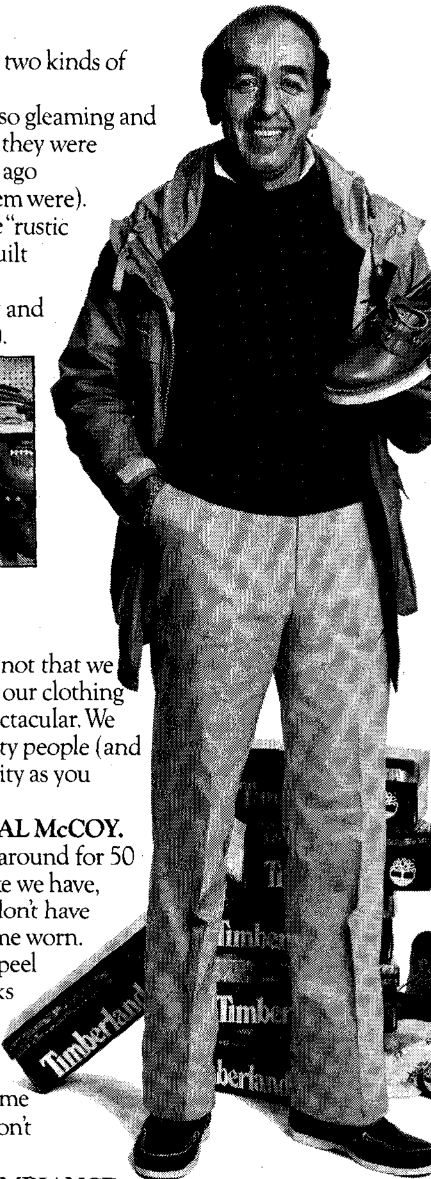
Let's talk clothes. We sell the best made jeans in the world: Lees and Levis. We've got Woolrich jackets made of 60/40 cloth, for $76.85. 100% cotton chinos are $32.85. We have great cotton sweaters for spring evenings. Only $34.85. We've got Timberland boat shoes. We love their quality. You'll love their price: $54.85. (That's George wearing the whole outfit). The shoe in his hand is Timberland's newest shoe. It's $69.85 and worth every penny.



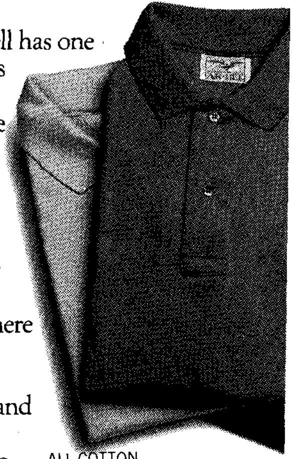
THE "CLINCHER" FROM $5.49



ADDIDA SNEAKERS FROM $24.95

Tumbling over the sides of boxes and shelves are chamois shirts, shorts, jean jackets, duck shoes, socks, shoes, swimsuits, hats, sweatshirts and pants, coats, you name it. We've got a million and one kinds of sneakers.

But everything we sell has one thing in common (and this is one thing we're deadly serious about): they're of the highest quality materials and workmanship.



ALL COTTON SPORTS SHIRTS FROM $19.85

WE DON'T SELL. WE TELL.

The combined experience of our salespeople total over 180 years.

Each of our veterans has been here more than 20 years.

So to be honest, we're not going to give you the whole song and dance about our stuff.

We'll tell you all you want to know about the clothes and then tell you to have a nice day. Or maybe not, depends on how we feel at the moment.

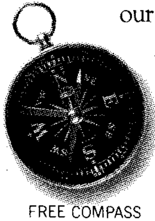
CAMP AR BEE.

Packing the little angels off to camp for the summer? Come to Ar-Bee. Everything he or she needs for the great outdoors can be found inside our doors. From sweatshirts to khakis to hiking shoes, it's all here and ready to go.

SAFARI HATS $21.85

'TIS THE SOFTBALL SEASON.

Need to outfit your softball team? We have uniforms in all colors and styles. Plus all kinds of sports equipment. You'll find them diagonally across the street from our main store. Play ball!



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George Rapoport is the proprietor, as they say. Got any questions or problems, see him. He's heard it all by now.

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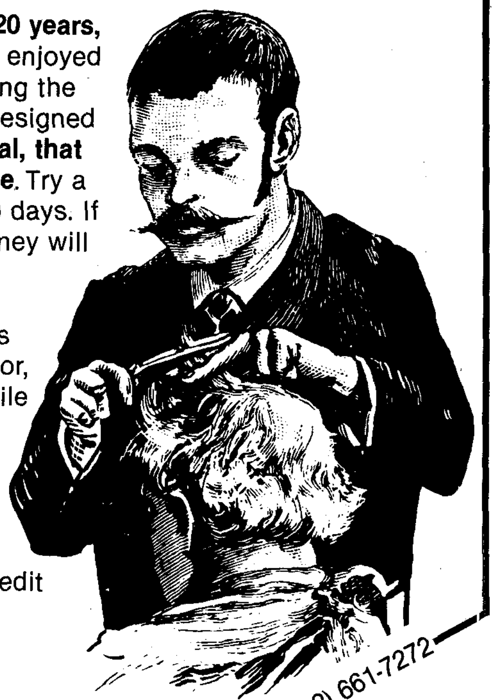

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Res. nec. L Mon.-Fri. noon-3. D Mon.-Th
5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)**
AE, CB, DC, M

TRACY'S—994 First Ave., bet. 54th & 55th
888-0018. Jackets required after 6. French. S
loin of lamb stuffed with lamb mousseline, me
lions of pork with blackpepper and orange, v
chop with sun-dried tomatoes. Res. sug. Br Sun. no
3:30. D Mon.-Sat. 6-midnight, Sun. to 10:30. E
nightly. **(M)** AE, MC,

TRATTORIA—Pan Am Bldg., at 45th
661-3090. Casual. Italian. Spcls: pasta, homema
pastry & ice-cream, cappuccino. L Mon.-S
11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-
7-11. Closed Sun. **(I)** AE, CB, DC, MC,

TRIANON ROOM—455 Madison Ave., bet. 50t
51st Sts., in the Helmsley Palace, 888-70
Jacket required. French-Continental. Spcls: fricas
of lobster & scallops in a saffron sauce, crisp L
Island duckling, scalloped breast of chicken with
ragon and crème fraîche. Res. sug. B daily 7-1
Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D d
5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC

WALDORF-ASTORIA—301 Park Ave., bet. 49t
50th Sts., 355-3000. **Bull and Bear:** Dress opt.
ish-American. Spcls: beef, seafood. Res. sug. L d
noon-3. D daily 5-10. S daily 10:30-12:30 a.m. C
tails 3-1 a.m. **(M). Peacock Alley Restauran**
Cocktail Lounge: Jacket required. Continen
nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:
Sat. 7-10:30, Sun. 8-10:30. L noon-2:30.
5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:
Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., S
11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.
a.m., Sun. from noon. **Oscar's:** Casual dining
snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-
11:30-3, Sun. noon-5. D 5-9:30. Complete D. S
11:45 p.m. Cocktails noon-11:45. **Sir Harry's**
Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Co
tails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a
AE, CB, DC, MC

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress
Two dining rooms. Continental. Res. sug. L noon-3
Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S bu
9:30-12:30. Free D parking 5:30-1 a.m. **(M)**
AE, CB, DC, MC

THE ASSEMBLY STEAK & FISH HOUSE—16
51st St., 581-3580. Dress opt. Steakhouse. Sp
guaranteed prime beef, fresh fish, lobster. Res. s
L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-thea
D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC,

AU TUNNEL—250 W. 47th St., 582-2166. Casu
French. Spcls: noisette de veau, tripes à la mode
Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-S
5:30-11:30. Complete D. Closed Sun. **(M)**

BARBETTA—321 W. 46th St., 246-9171. Dress o
Northern Italian. Spcl: vitello tonnato. Res. nec.
Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Compl
pre-theater D 5:30-7. Private rooms. Closed S
(M-E) AE, CB, DC, MC,

BEN BENSON'S STEAK HOUSE—123 W. 52
St., 581-8888. Casual. American. Spcls: ste
chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mo
Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Priv
parties for 100. Free valet parking after 6. **(M-E**
AE, CB, DC, MC,

BILL HONG'S—133 W. 52nd St., 581-6730. Dr
opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3.
Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, S
2-12:30 a.m. **(M)** AE, CB, DC,

BOMBAY PALACE—30 W. 52nd St., 541-777
Casual. Indian. Spcls: barbecued steak on sizzli
platter, lamb or beef Pasanda. Res. sug. L daily no
3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L
D. Discount D parking. **(I-M)** AE, CB, DC, MC,

CAFE DE FRANCE—330 W. 46th St., 586-00
Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mo
Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Clos
Sun. **(I-M)** AE, DC, MC,

CAFFE FONTANA—811 Seventh Ave., at 52nd
in Sheraton Centre Hotel, 581-1000. Casual. Co
tinental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mo
Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)**
AE, CB, DC, MC,

CARNEGIE DELI & RESTAURANT—854 Seven
Ave., at 55th St., 757-2245. Casual. Jewish de
Spcls: corned beef, pastrami, cheese blintzes, mat
ball soup. Open daily 6 a.m.-4 a.m. **(I)**
No Credit Car

CENTURY CAFE—132 W. 43rd St., 398-198
Casual. American. Spcls: cherry smoked fillet mi
non with horseradish sauce, Caribbean ribs wi
West-Indian sauce, fresh fish daily. Res. sug. Op
Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til
nightly. Private parties for 300. **(M)**
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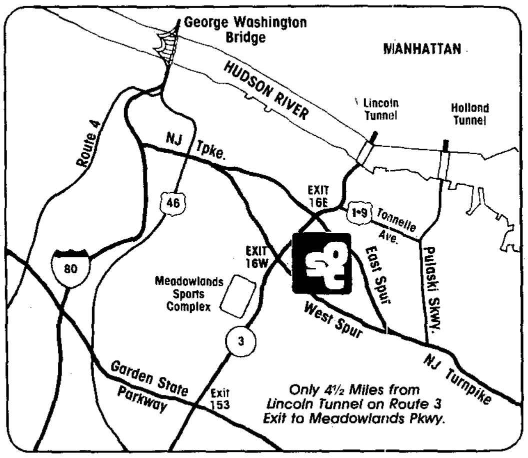
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- **SASSCO FASHION OUTLET**
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  555 Secaucus Road •(201) 863-8770
- **THE STORE**
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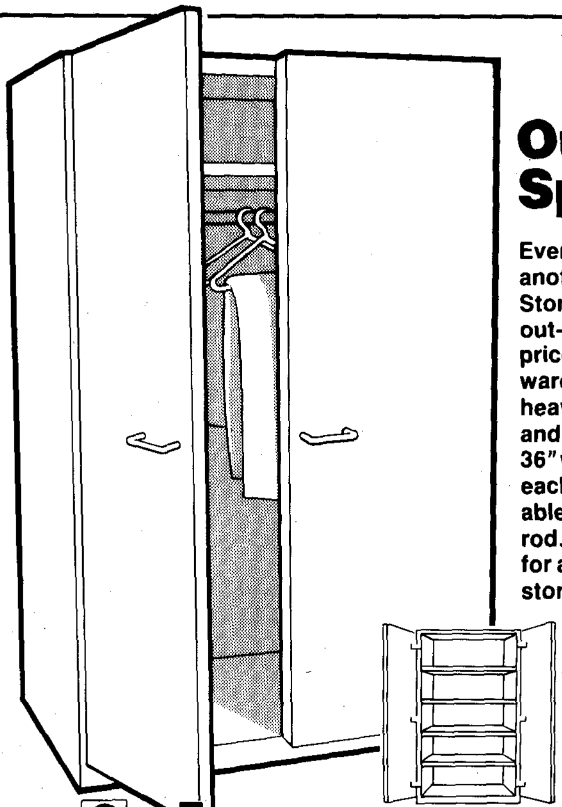
- **BACK BAY OUTLET**
  10 Aquarium Drive (back of building) • (201) 866-4488
- **BARBARA MOSS**
  530 Secaucus Road •(201) 866-7925
- **SPORTING GOODS OUTLET**
  125 Enterprise Ave. South •(201) 348-0627
- **CLOAK & BAGGER (P.A.D.)**
  50 Metro Way •(201) 866-1950
- **N.B.O.**
  60 Enterprise Ave. North •(201) 348-2074



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RESTAURANT DIRECTORY

DISH OF SALT—133 W. 47th St., 921-4242. Jacl
required. Cantonese. Spcls: Peking duck, oran
steak, blossom flounder. Res. nec. L daily noon-3
daily 3-midnight. Pianist Neil Wolfe Tues.-Sat.
vate parties for 50-400. **(M)** AE, I

DU MIDI—311 W. 48th St., 582-6689/974-909
Casual. French. L Mon.-Sat. noon-2:30. D Mon.-S
3-11:30. Pre-theater D 5-9. Closed Sun. **(M)**.
AE, CB, DC, MC,

FOOD AMONG THE FLOWERS—18 W. 56th S
541-9039. Jacket & tie required. French nouvell
cuisine. Spcls: lobster tail Wellington, poulet sauté
with lime and champagne vinaigrette, crisp ducklin
with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mor
Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC,

FRENCH SHACK—65 W. 55th St., 246-512
Casual. French. Spcls: duck Normande, côte de ve
aux chanterelles. Res. sug. L daily noon-3. D Mo
Sat. 5-11, Sun. from 4:30. Complete L & D. **(I-M)**
AE, CB, DC, MC,

FUNDADOR—146 W. 47th St., 819-0012. Casu
Spanish-Mexican. Spcls: paella à la Valencia
mariscada bilbaina, Mexican combination. Res. s
Open daily noon-midnight. **(I-M)**
AE, CB, DC, MC,

GALLAGHER'S STEAK HOUSE—228 W. 52nd
245-5336. Dress opt. American. Spcls: hick
broiled sirloin, seafood. Res. sug. Open noon-m
night daily. **(M)** AE, CB, DC, MC,

GEORGES REY—60 W. 55th St., 245-6764. Casu
French. Spcls: duckling, crepes maison, steam
vegetables, poached fish fillet. Res. sug. L Mon.-F
noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun.
10:30. S 10-11. Complete L & D. **(M)**
AE, DC, MC,

HURLEY'S—1240 Ave. of Americas, at 49th
765-8981. Dress opt. American. Spcls: steak, fre
seafood. Res. sug. Open daily noon-midnight. **(M**
AE, CB, DC, MC,

IL GATTOPARDO—45/49 W. 56th St., 586-397
Dress opt. Italian. Spcls: chicken Gattopardo,
snapper livornese. Res. nec. L Mon.-Fri. noon-3.
Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC,

IROHA—731 Seventh Ave., bet. 48th & 49th St
398-9049. Casual. Japanese. Spcls: sushi, sukiya
tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:4
Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC,

ITALIAN PAVILION—24 W. 55th St., 753-729
586-5950. Jacket required. Italian-Continent
Spcls: veal chop Pavilion, steak Pavilion, picca
Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-S
5:30-11. Complete L & D. Private parties. Clos
Sun. **(M)** AE, CB, DC, MC,

JACK'S EPICURE—344 W. 46th St., 581-344
Casual. French-Northern Italian. Spcls: baked clar
chicken rollatine with fettuccine, fresh seafood. R
sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Su
4-8. Complete D. **(M)** AE, CB, DC, MC,

JOES PIER 52—163 W. 52nd St., 245-6652. Casu
Spcls: seafood and steak. Res. sug. Open daily
a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(**
AE, CB, DC, MC,

KAPLAN'S AT WEST 47th STREET—71 W. 47
St., 391-2333. Casual. Jewish style deli. Spc
chicken in the pot, Rumanian steak, brisket a
potato pancakes. Open for B, L & pre-theater D Mo
Fri. 6:30 a.m.-7 p.m., Sat. 9 a.m.-4 p.m. Closed Su
(I) AE, DC, MC,

KIPPY'S PIER 44—261 W. 44th St., in the Milfor
Plaza, 354-4414. Casual. American-Continent
Spcls: veal cutlet parmigiana, shrimp scampi. Re
sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightl
(M) AE, CB, DC, MC,

LA GRILLADE—845 Eighth Ave., at 51st S
265-1610. Casual. French. Spcls: 7 varieties of fis
roast leg of lamb. Res. nec. L Mon.-Fri. noon-3.
Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L &
(M) AE, DC, MC,

LA RESERVE—4 W. 49th St., 247-2993/2995. Fo
mal. French. Spcls: fricassée of snails with wild mus
rooms, salmon & sole mousse, medallions of veal wit
leek sauce, lobster in a pastry shell. Res. nec. L Mon
Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L &
Private parties for 100. Closed Sun. **(E)** AE, DC

LE CHAMBERTIN—348 W. 46th St., 757-215
Dress opt. French restaurant with wine cave. Res. su
L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theate
dining. Private parties. Closed Sun.& holidays. **(I-M**
AE, DC, MC,

LE VERT-GALANT—109 W. 46th St., 382-002
Jacket required. French. Spcls: onion soup, rock co
nish hen, côtes de veau farci, Maurice's specia
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon
Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M**
AE, CB, DC, MC,

O'LUNNEY'S STEAK HOUSE—12 W. 44th St
840-6688. Irish-Continental. Spcls: Irish lamb stew

corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

SINI'S—41 W. 56th St., 757-1698. Formal. Italian. pcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

ATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

OOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

AGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

AINBOW ROOM—30 Rockefeller Plaza, 65th loor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

AINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

AN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket *required. Traditional Italian. Spcls: red snapper in* crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, *quail with polenta, risotto amiraglia. Res. sug.* L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

THE GALLERY—1063 First Ave., at 58th St., 759-4200. Casual. American-French. Spcls: breast of duckling with blackcurrent, sauteed calves liver in shallots and red wine vinegar, fresh fish. Res. sug. L *Mon.-Fri. noon*-3:30. D daily 6-11. Br Sun. *noon*-3:30. Private parties for 50. Pianist Thurs.-Sun. **(M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & *cocktails Mon.*-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri.

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noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas**, 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Cabaret nightly. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK PLACE—39 E. 58th St., 750-9700. Jacket required. American-Continental. Spcls: shrimp à la Park Place, rack of lamb, veal marsala. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-midnight. Pianist 6:30-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

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OP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

UCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de *ferme au coulis de framboises*. Res. *nec.* D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

GORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

MERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

NDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

AFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

AFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. L Tues.-Fri. noon-3. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

APRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules

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vinaigrette, poached bass with sauce chezillot. Re
nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatin
at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC,

LE CIRQUE—58 E. 65th St., 794-9292. Forn
French. Spcls: pasta primavera, blanquette de
Jacques julienne, caneton rôti aux pommes sauce c
ron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sa
6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC

LE REFUGE—166 E. 82nd St., 861-4505. Dress op
French. Spcls: foie de volaille aux myrtilles, canar
aux fruits frais, gratin aux fruits rouges. Res. sug.
Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private partie
Closed Sun. **(M)** No Credit Card

LES PLEIADES—20 E. 76th St., 535-7230. Forma
French. Spcl: rack of lamb. Res. nec. L Mon.-Sa
noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:3
Closed Sun. **(M)** AE, DC, MC,

LION'S ROCK—316 E. 77th St., 988-3610. Casu
Continental. Spcls: shrimp with honey mustard, roa
quail with raisin & sausage stuffing. Res. sug. D onl
5-midnight daily. Br Sun. 11:30-4. **(I-M)**
AE, DC, MC,

MALAGA—406 E. 73rd St., 737-7659/650-060
Casual. Spanish. Open Mon.-Fri. noon-midnig
Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC,

MALCA'S—175 E. 83rd St., 879-8865. Casu
French-Moroccan. Spcls: l'escalope de ris de ve
maréchal, la poularde poelée beau sejour, cousco
D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pian
nightly. **(M-E)** AE, DC, MC,

**MARIGOLD—746 Madison Ave., bet. 64th & 65
Sts.,** 861-8820. Casual. Continental. Spcls: chick
breast sautéed with apples and calvados bran
sauce, poached salmon stuffed with scallop mous
old fashioned chicken pot-pie. Res. sug. Open Mo
Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Su
4-10. **(M)** AE, CB, DC, MC,

MARTY'S—1265 Third Ave., at 73rd St., 249-410
Casual. American. Spcls: prime ribs, steak, and se
food. Res. sug. D Mon. 6-midnight, Tues.-Sat. to
a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano b
Jazz ent. **(M)** AE, MC,

MAXWELL'S PLUM—1181 First Ave., at 64th S
628-2100. Casual. Continental. Spcls: Muscovy du
thinly sliced with passion fruit sauce, Dungene
crab, breast of chicken stuffed with wild mushroom
chocolate terrine. Res. sug. L Mon.-Fri. noon-5.
Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-
Sun. from 11. **(M)** AE, CB, DC, MC,

MEAT BROKERS—1153 York Ave., at 62nd S
752-0108. Casual. Steakhouse. Spcls: USDA prin
steak, chops, ribs, fresh fish daily, salad bar with
Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-1
Reduced rate parking. **(I-M)** AE, CB, DC, MC,

NANNI AL VALLETTO—133 E. 61st St., 838-393
Dress opt. Italian. Spcls: angel's hair primavera, ve
chop alla Nanni with mushroom sauce. Res. nec.
Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Close
Sun. **(E)** AE, CB, DC, MC,

PANCHO VILLA'S—1125 First Ave., at 62nd St
751-6499. Casual. Mexican. Spcls: chiles relleno
nachos, ceviche, Mexican combination. Res. sug.
daily 11:30-4. D daily 4-1 a.m. Also **Pancho Villa'**
—1501 Second Ave., at 78th St., 650-1455. **(I)**
AE, MC,

**PICCOLO MONDO—1269 First Ave., bet. 68th
69th Sts.,** 249-3141. Formal. Northern Italian. Spc
scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-
D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parkin
(M) AE, CB, DC, MC,

PIERRE HOTEL—2 E. 61st St., 838-8000. **Caf
Pierre:** Formal. Continental. Spcl: noisette of ve
with morels, Dover sole filled with crabmeat & lo
ster sauce. Res. sug. B daily 7-noon. L & D noon-
a.m. Br Sun. noon-5. Dancing nightly. **The Rotund**
English afternoon tea Mon.-Fri. 3-6:30. **(M-E)**
AE, CB, DC, MC,

THE POLO—840 Madison Ave., at 69th St
535-9141. Formal. French. Spcls: le bouquet de ho
mard au vermouth, dos de turbot au pamplemouss
rose, la côte de veau tourangelle. Res. sug. L dai
noon-2:30. D daily 6-10:30. **(E)**
AE, CB, DC, MC, V

**THE RAVELLED SLEAVE—1387 Third Ave., a
79th St.,** 628-8814. Casual. American-Continental
Spcls: soft shell crabs, roast Long Island duckling
filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight
Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly &
Br. **(M)** AE, CB, DC, MC, V

RUPPERT'S—1662 Third Ave., at 93rd St.
831-1900. Casual. American-Continental. Spcls
grilled butterflied leg of lamb with shallot butter
shrimp in beer batter with orange mustard sauce
roast whole baby chicken seasoned with tarragon
Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4
Sun. from 11. Ent. Private parties. **(M)**
AE, DC, MC, V

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: *sushi, sashimi, teriyaki.* Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb *with mushrooms, mustard shrimp, lobster with black-bean sauce.* Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

PEKING DUCK HOUSE WEST—199 Amsterdam Ave., at 69th St., 799-5457. Casual. Peking. Spcls: Peking duck, homemade noodles, fried spareribs with honey. Res. sug. Open Mon.-Thurs. noon-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Private parties for 200. **(I)** AE, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar til 4 a.m. Glass enclosed café. **(I)** AE, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. *Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams.* Res. sug. Open Sun.-Thurs. 11 *a.m.*-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** *No Credit Cards.*

TOP OF THE CRESCENT—450 87th St., 748-6667. Jacket required. Continental. Spcls: veal francais, chicken cardinale, filet of sole meunière. Res. nec. D Tues.-Sat. 5:30-midnight, Sun. 1:30-9. Early bird D 5:30-7:30. Ent. Closed Mon. **(M)** AE, CB, DC, MC, V.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. **(I)** AE, DC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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Pop/Jazz

JAZZLINE 423-0488, and for folk music Folk Fone 594-6876.
Call for latest information as to when and where They're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 4/15, 16, The Bross Townsend Trio featuring Juanita Fleming. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 4/11, Lillian Garrett; Ken Eanes. 4/12-17, Chico Hamilton. 4/18, ARC and the Ologists; Aquarian Dream. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/14, The Rockats. 4/17, *Groucho: A Comic in Three Acts* by Ron MacCloskey. 4/19, 20, Kate and Anna McGarrigle. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 4/30, Adelaide Hall with Ronny Whyte and Frank Tate, Tues.-Sat. at 9 & 11:15. Sun., pianist Lloyd Mayers. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 4/14, Dick & Polo Staber. 4/16, Double Decker String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 4/11, Bob Wilber & The Bechet Legacy. 4/12-16, Balaban & Cats. 4/17, Big Nick Nicholas Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/12-17, Tito Puente & Latin Percussion Jazz Ensemble. Nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/13, The Replacements. 4/14, Ferron. 4/15, Queen Ida and Bon Temps Zydeco Band. 4/16, Ronee Blakeley; Claudia Schmidt. 4/17, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Pianist Benny Key nightly, 7-9 p.m. 4/11-13, Hilton Ruiz Duo. 4/14-16, Carmen Lundy. 4/17, John Hicks. Sun. at 9 & 10:30, Mon.-Thurs. at 9:30 & 11, Fri.-Sat. at 9, 11, & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Janet Lawson Trio. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Jill McManus Trio with Alicia Sherman. Sun., 5-10, Brooks Kerr. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/15, 16, Raoul Desousa with Steps of the Imagination. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 4/12,13, Paul James. 4/14, Mark Johnson. 4/15, Tony Sarno. 4/16, Rhythm Method. 4/17, Jack Sonni. No credit cards.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Sun. & Mon., pianist Junior Mance with Marty Rivera on bass. 4/12-16, pianist Don Friedman with Ron McClure on bass. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 4/23, blues singer Joe Williams, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/16, Johnny Johnston sings, two sets Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. 4/11, The Eurythmics. 4/12, Shox Lumania. 4/13, The Drive-Ins and the Bel-Airs. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 4/12-14, 17, jazz pianist Samir Saswat. 4/15, 16, The Lola Dunn Trio. Music starts at 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 4/11, 18, Ed Palermo Big Band. 4/12, Tiger's Baku. 4/13, Laurie Altman; Rory Stuart Quartet. 4/14-17, Joe Henderson with Eddie Gomez, Joe Chambers, Joanne Brackeen. 4/19, Everyman Band. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 4/12, Spells. 4/13, Dega Ray. 4/14, Bobby Reed. 4/15, Lazoo. 4/16, Topper Lilien. 4/17, Cryin' out Loud. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 4/11, 18, Gil Evans' Orchestra. 4/12-16, "Memphis" Slim Don McMinn and the Memphis Blues Band. 4/17, Thiago de Mello & Amazon. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 4/16, Cissy Houston and her daughter, Whitney Houston, Tues.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

SWING PLAZA—17 Irving Pl., at 15th St., 477-3728. A new jazz club in the grand tradition. 4/15, 16, The Woody Shaw Quintet; The Johnny Griffin Quartet. Shows at 10 & 12:30. No credit cards

TRAMPS—125 E. 15th St., 777-5077. Sun., Irish night with Ryan and Conway. Wed.-Sat., blues singer-pianist Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 4/11, El Gran Combo; Jorge Dalto and his Inter-American Group. 4/18, Ruben Blades; Jose Mangual, Jr. with Dave Valentin. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/11, 18, Mel Lewis & the Jazz Orchestra. 4/12-17, Elvin Jones Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 4/12-17, Lee Konitz with the Harvie Swartz String Ensemble. AE, CB, DC, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/13-16, Willis "Gator Tail" Jackson. 4/17, Knepper & Katz. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 9. 4/11-16, pianist Ray Bryant with Jimmy Rowser on bass. Sun. at 8:30, John Bunch with Phil Flanigan. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/11, Dixie Doughboys. 4/12, Lost in the Shuffle. 4/13, High Times. 4/14, Swing Fever. 4/15, 16, The Bangs. 4/17, Kate Toomey and the Seventh Avenue All Stars. 4/18, Saddle Tramp. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St 242-1664. Texas-style bar, with continuous countr and western entertainment. 4/11, New Gras Revival. 4/12, Roomful of Blues with Ronnie Horvat Sugar Ray and the Bluetones. 4/13, Livingston Ta lor; David Roche. 4/14, Johnny Paycheck; Edd Condon. 4/15, 16, Six Gun; Blackwater. 4/17, Th Troggs; Willy and the Poor Boys. Mon.-Fri. 11:3 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, M

Comedy/Magic

CATCH A RISING STAR—1487 First Av 794-1906. Continuous entertainment by comics a singers, 7 nights a week, with steadies Adrien Tolsch and J.J. Wall. A

COMIC STRIP—1568 Second Ave., bet. 81st 82nd St., 861-9386. Restaurant, comedy spot w improvisational entertainment. Sun.-Thurs. the f starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnig AE, CB, DC, MC,

GOOD TIMES—449 Third Ave., 686-4250. F menu; comics, singers, and impressionists, 7 nig from 9:30. 4/11, singer Ron Lucas. AE, MC.

IMPROVISATION—358 W. 44th St., 765-826 Comics and singers seven nights a week; food; to informality. No credit car

MAGIC TOWNE HOUSE—1026 Third Av 308-2733. Magic cabaret with professional ma cians, Fri.-Sun. No credit car

MONKEY BAR—60 E. 54th St., (in Elysee Hote 753-1066. Mon.-Fri. pianist Johnny Andrew 5:30-7:30. Continuous entertainment, Tues. Dan Curtis and Dana Lorge. Wed.-Sat. comedians M Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC,

MOSTLY MAGIC—55 Carmine St., 924-147 Nightclub/theater featuring magic, comedy, mime music. Tues., Showcase. Wed., comedians Terry D & Guy Dans with magician Imam. Thurs., piani singer Lloyd Henderson. Fri., magician Slydini. Sa magician Peter Maloney. Opens at 8:30; fun starts 9. Closed Sun. & Mon. AE, MC,

SABRINA—106 E. 19th St., 477-6220. Come Showcase every Sat. at 10. Mon., singer-pianist A drey Thomas. Tues., Laura Flint. Wed., Scott Berr Thurs., Robert Salone. Fri., Carmen & Keller. AE, CB, DC, MC,

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., be 58th & 59th Sts., 247-7000. Lively discothequ open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. A

JIMMY WESTON'S—131 E. 54th St., 838-838 Restaurant which serves up jazz and dancing, thru 4 16, jazz pianist Dorothy Donegan, alternating wit singer-pianist Tommy Furfado, nightly except Sun from 10-3 a.m. AE, CB, DC, MC,

THE RED PARROT—617 W. 57th St., 247-153 Club occupying a whole city block! Resident 2 piece orchestra plays everything from country-wes ern to jazz. Open Wed.-Sun. Valet parking. 4/1 Steven Scott Production Orchestra. 4/14, Th Mamas and Papas. No credit card

REGINE'S—502 Park Ave., 826-0990. Restauran Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sa from 10:30-4 a.m. AE, CB, DC, MC,

ROSELAND—239 W. 52nd St., 247-0200. Legend ary ballroom features a 700-seat restaurant-bar, an is open for dancing, Thurs.-Sun. from 2:30. AE,

S.O.B.'s—204 Varick St., 243-4940. A club/restau rant/bar featuring the authentic music of Brazi Tues.-Sun. 4/12, Clarice Taylor. 4/13, 14, Toninh Horta. 4/15, 16, Pe de Boi'. 4/17, Marco Silva Tric 4/19-21, Jorge Dalto with Carlos 'Potato' Valdees. AE, V

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940 Dining and cheek-to-cheek dancing to the Pete Gerardi Duo & the Stephen Donet Duo, Mon.-Thurs 6-midnight, Fri.-Sat. 6-1 a.m. AE, CB, DC, MC, V

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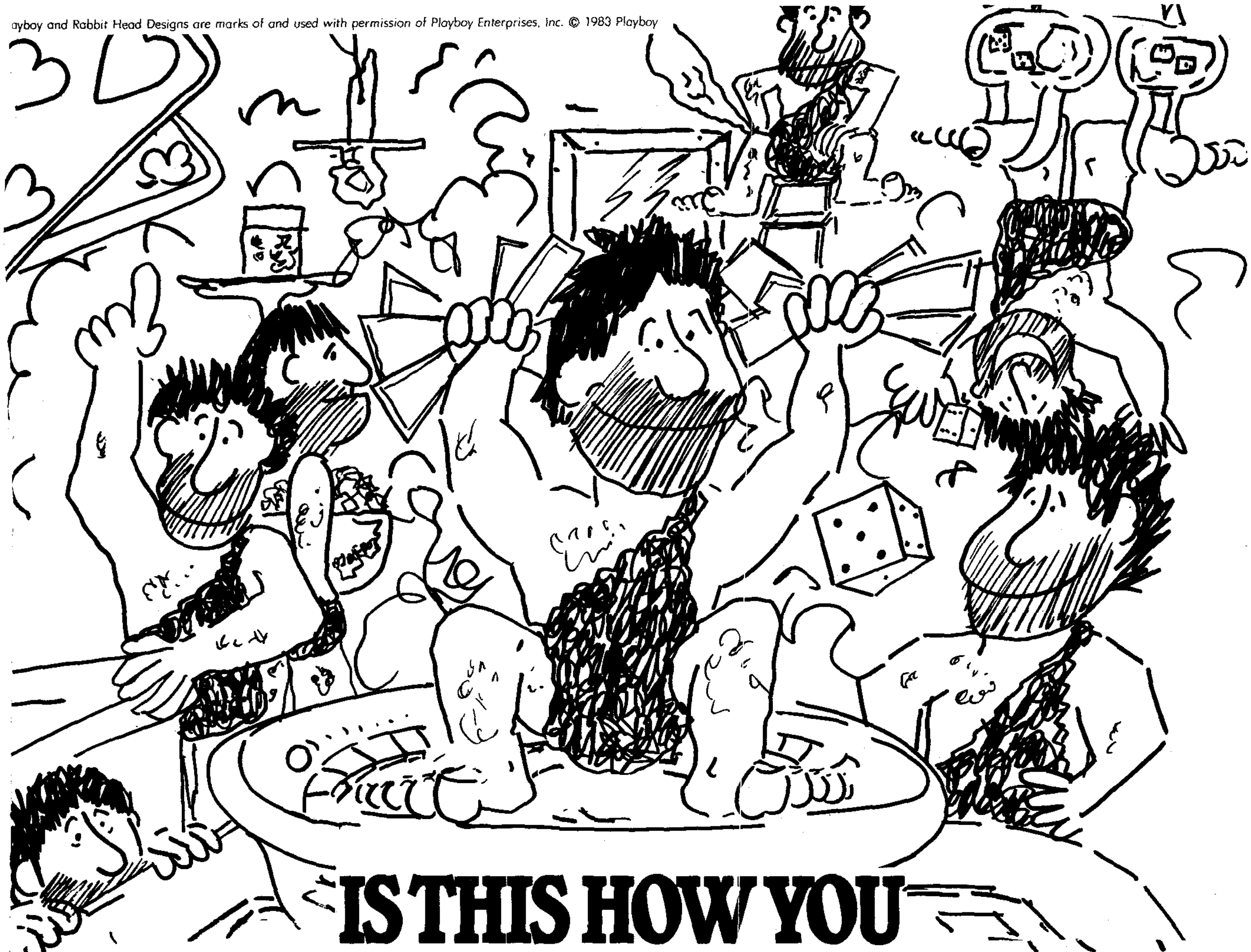

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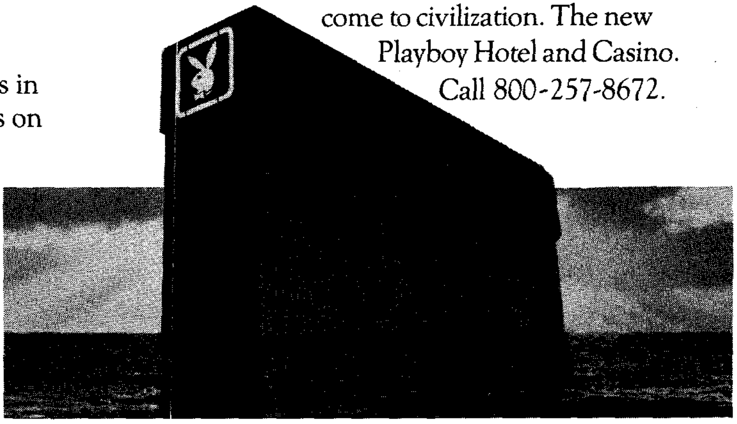

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CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 4/12-16, comedian Jay Leno with singer Frieda Williams, Tues.-Thurs. at 10, Fri.-Sat at 9 & 11:30. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Shows Sun., Tues.-Fri. at 9:30 & midnight, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/13 at 8:30, Rick Hardeman. 4/12, 19 at 8:30, singer Jon Soleather. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Mary D'Arcy, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Tues. & Fri. at 8 & 10:30, Wed.-Thurs. at 8, Sat. at 7, 9:30 & midnight. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, Music Hall. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, "*Forbidden Broadway,*" a musical comedy satire. Sun. & Mon. at 11, *Corkscrews!*-revue. Tues. at 11, Marie Santell. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 4/11, 18, *Two Old Broads*-musical revue. 4/13, Sheree Sano and Mike Kissel. 4/15, *Higher Jinks* -musical revue. 4/15, The Dave White Trio. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance,* a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Bob January and his Satin Swing Orchestra with Barbara Lea, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. **The Club Room:** *It's Better with a Band* musical revue featuring Catherine Cox, Jenifer Lewis, Scott Bakula, and Nancy LaMott. Mon.-Thurs. at 9, Fri.-Sat. at 9 & 11. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** Thru 4/23, *Peaches and Bananas*—a burlesque musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

THE WILD CAT SALOON—227 E. 56th St., 486-7733. New York's newest cabaret with a daring 'Crazy Horse"-type revue featuring the Wild Cat Girls and the Phillipe Genty Puppets. Mon.-Sat. at 9 and 11:30. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross his piano, his songs, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. (Wed. & Thurs. Steve Ross celebrates *Britain Salutes New York).* AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Chris Barrett, Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/14, Barbara

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ook sings Tues.-Sat. 10 & midnight. 4/15, Bobby hort returns. **Bemelmans Bar:** Jazz-pianist Barbara arroll plays Mon.-Sat., from 9.
AE, CB, DC, MC, V.

RAL TUSCANY—120 E. 39th St., 686-1600. **immy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

RAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-11:30. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

LTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by John Morrow. **Sybils:** Thru 4/16, Gloria Kaye and the Tom Hanlon Band, Mon.-Sat., at 10 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11. John Morrow plays Wed. & Thurs.
AE, CB, DC, MC, V.

TER-CONTINENTAL—111 E. 48th St., 55-5900. **Barclay Terrace:** Pianist-composer Iring Fields plays Mon. - Fri. from 5.30 - 10.30.
AE, CB, DC, MC, V.

ERRE—Fifth Ave., at 61st St., 838-8000. **The afe:** The Bucky Pizzarelli Trio with Tony Monte on iano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m.
AE, CB, DC, MC, V.

AZA—Fifth Ave., at 59th St., 759-3000. **Edwardan Room:** Dance music by the Arnie Grant Quartet, ues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

IERATON CENTRE—52nd St. & Seventh Ave., 81-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 5/14, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

IERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 4/30, *Some Enchanted Evening, The Songs of Rodgers and Hammerstein starring* Laurie Beechman, Ernestine Jackson, Lisby Larson, Russ Thacker, and Martin Vid*novic, Mon.-Sat. at 9 and 11.* **Grill:** *Pianist-singer* Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist *Tommy Futado, Mon.*-Sat. 5-8. Thru 4/16, Mike Cerrati Trio, Mon.-Sat. from 9-1 a.m.
AE, CB, DC, MC, V.

ALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon.
AE, CB, DC, MC, V.

Piano Rooms

ROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues., singer pianist Ann Phillips. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright.
AE, CB, DC, MC, V.

ARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 4/30, Joe Derise, Mon.-Fri., 9-midnight.
AE, DC, MC, V.

AVID K'S—1115 Third Ave., at 65th St., 371-9090. **Aquarium Lounge:** Singer-pianist Berri Blair plays Tues.-Sat., 8-1 a.m. AE, DC.

ON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** A new cabaret/piano bar. 4/11, Carol Dorian. 4/12, Old Friends. 4/13, 15, Hot Damn; Karen Mason with Brian Lasser. 4/16, Ed Dixon. 4/17, Allan Lozito. 4/18, Don Carroll. Shows at 8:30 & 11. No credit cards.

UPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Dan Riddle at the piano. Thurs., Richard Kaplan. Fri., George Ziskand. Sat., singer-pianist Steve Pally. Music from 8:30.
AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m.
AE, CB, DC, MC, V.

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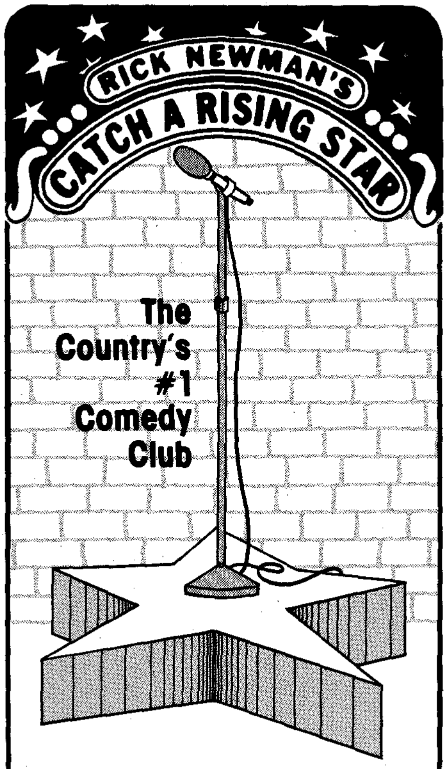

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WEEKEND BRUNCH

RADIO HIGHLIGHTS

Wed., Apr. 13

2:06/WQXR-AM/FM—Chopin: Piano Cto #2 in f, Op. 21.
3:00/WNCN—Ravel: Piano Cto in D for the Left Hand (Collard/Maazel).
WNYC—Stainer: The Crucifixion.
5:00/WNCN—Mozart: Variations on "Ah, vous dirai-je Maman" (Demus).
5:06/WQXR-AM/FM—Holst: The Perfect Fool: Suite, Op. 39.
6:00/WNCN—Mozart: Sonata for 2 Pianos in D (Ránki, Kocsis).
6:30/WNYC—Coolidge: New England Autumn (Landau).
7:00/WNCN—Danzi: Cello Cto in e (Blees/Buente).
8:06/WQXR-AM/FM—Kalimnikov: Sym #1 in g.
9:00/WNCN—Dvorák: Serenade for Strings in E, Op. 22 (Karajan).
WNYC—Tchaikovsky: Sym #6 "Pathetique" (Giulini). Simulcast with WNET-TV.
10:00/WNCN—Debussy: Sonata for Flute, Viola, & Harp (Dequeker, Kussmaul, Giuttart).
WNYC—Dowland: Lachrimae (Dart).
11:00/WNYC—Ireland: Sextet for Clarinet, Horn, & String Qt (Melos Ensemble).

Thu., Apr. 14

2:06/WQXR-AM/FM—Prokofiev: Violin Cto #1 in D, Op. 19.
3:00/WNCN—Verdi: Il Trovatore: Ballet Music (Almeida).
4:00/WNCN—Haydn: Qt in g, Op. 74, #3 "Horseman" (Griller String Qt).
5:00/WKCR—Opera Topics: Francisco Viñas International Vocal Competition, 1982.
WNCN—Clementi: Sym #4 in D (Scimone).
5:06/WQXR-AM/FM—Bach (arr. Ormandy): Toccata & Fugue in d.
6:30/WNYC—The Musical Worlds of Kurt Weill: Mahagonny Amid the Deepening Shadows.
7:00/WNCN—Beethoven: Piano Sonata #32 in c, Op. 111 (Schnabel).
7:06/WQXR-AM/FM—Villa-Lobos: Bachianas Brasileiras.
8:00/WNCN—Mass Chants: Passiontide (Blackley).
WNYC—Bach: Sonata #2 in A for Violin & Obbligato Harpsichord (Phillips/Cooper).
8:06/WQXR-AM/FM—Schubert: Sym #4 in c.
10:00/WNCN—Sibelius: Sym #2 (A. Davis).
11:00/WNCN—Brahms: German Folk Songs, #22-30 (Schwarzkopf, Fischer-Dieskau, Moore).
WNYC—Jacob: Piano Sonata (Loveridge).

Fri., Apr. 15

2:06/WQXR-AM/FM—Mozart: Sym #41 in C.
5:00/WNCN—Thomson: Sym on a Hymn Tune (Hanson).
5:06/WQXR-AM/FM—Scharwenka: Vivace con fueco from Polish National Dances.
6:00/WNCN—Brahms: Sym #3 in F, Op. 90 (Solti).
6:30/WNYC—Segovia: The Beginning of a Portrait.
7:00/WNCN—Ravel: Shéhérazade (Teyte/Rignold).
7:06/WQXR-AM/FM—Schubert: The Shepherd on the Rock.
7:30/WNYC—Metropolitan Opera Finals Concert.
8:00/WNCN—Buxtehude: Cantata "Herzlich lieb hab ich dich, O Herr" (Ehmann).
8:06/WQXR-AM/FM—Scriabin: Sym #3 in c.
9:06/WQXR-AM/FM—Brahms: Piano Cto #2 in B-Flat, Op. 83 (Richter).
11:00/WNCN—Granata: Sinfonia à dui (C. & R. Strizich).

Sat., Apr. 16

10:06 a.m./WQXR-AM/FM—Nielsen: Clarinet Cto, Op. 57.
11:00 a.m./WNCN—Schubert: Sym #3 in D (Kertész).
12:00/WNCN—Beethoven: Piano Sonata #15 in D, Op. 28 "Pastoral" (Schnabel).
12:06/WQXR-AM/FM—Vivaldi: Cto in B-Flat for Violin & Cello.
12:30/WQXR-AM/FM—Wagner: Parsifal (Troyanos, Jung, Estes, Mazura, Haugland/Levine). Live from the Metropolitan Opera.
1:00/WNCN—Bach: Orchestral Suite #3 in D (Marriner).
3:00/WNCN—Hanson: Piano Cto Op. 36 (Mouledous/Hanson).
4:00/WNCN—Bax: Sym #1 in E-Flat (Fredman).
5:00/WNCN—Kozeluh: Sym in g (Hlavacek).
6:00/WNCN—Mompou: Impresiones Intimas (Larrocha).
6:06/WQXR-AM/FM—Glazunov: Waltz #1 in D.
6:30/WQXR-AM/FM—Pisendel: Cto for Violin, Strings, & Basso.
8:00/WNCN—Delalande: Symphonies pour les soupers du Roi (Paillard Chamber Orch).
WNYC—Beethoven: Sym #2 in D (Markova/Chung).
8:06/WQXR-AM/FM—Strauss: Violin & Piano Sonata in E-Flat, Op. 18.
9:00/WNCN—Tchaikovsky: Iolanta (Sorokina, Atlantov, Mazurok, Valaitis, Nesterenko/Ermler).
9:06/WQXR-AM/FM—Strauss: Till Eulenspiegel's Merry Pranks (von Dohnanyi).

Sun., Apr. 17

10:06 a.m./WQXR-AM/FM—Hummel: Grand Military Septet in C, Op. 114.
11:00 a.m./WNCN—Schumann: Kinderscenen, Op. 15 (Weissenberg).
12:00/WNCN—Richter: Sonata da camera for Flute, Cello & Harpsichord #1 in D (Ars Rediviva Ensemble).
WNYC—Weber: Variations for Clarinet & Piano, Op. 33 (Chamber Music Society of Lincoln Center).
1:00/WNCN—Tchaikovsky: Sym #2 in c, Op. 17 "Little Russian" (Abbado).
3:00/WNCN—Respighi: Deità Silvane (Tear/Heltay).
3:06/WQXR-AM/FM—Stravinsky: Les Noces (Lanchbery).
4:00/WNCN—Handel: Cto a Due Cori #2 in F (Collegium Aureum).
5:00/WNCN—Rachmaninoff: Preludes, Op. 23 & Op. 32 (Richter).
5:06/WQXR-AM/FM—Great Artists: Alexandre Lagoya, guitarist.
6:00/WNCN—R. Strauss: Cello & Piano Sonata in F, Op. 6 (Piatigorsky, Pennario).
7:00/WNCN—Glazounov: Oriental Rhapsody in G, Op. 29 (Dudarova).
WNYC—American Music Sampler: Vocalist Maxine Sullivan, featured guest.
8:00/WNYC—Haydn: Sym #44 in e "Trauer."
8:06/WQXR-AM/FM—Donizetti: Il Campanello.
10:00/WNCN—Fine: Qt (Juilliard String Qt).
WNYC—Stravinsky: Rite of Spring, for 2 Pianos (Neikrug, Kalichstein).

Mon., Apr. 18

2:06/WQXR-AM/FM—Mouret: Fanfares for Trumpets, Kettledrums, Violins, & Oboes.
4:00/WNCN—Leclair Flute & Continuo Sona in G, Op. 9, #7 (Lard Lamy, Dreyfus).
5:00/WNCN—Giulia Sonata for Violin & Guitar (Williams, Perlman).
6:00/WNCN—Tchaikovsky: Sym # in c, Op. 17 "Little Russian" (Muti).
6:30/WNYC—Delius Piano Cto in c (Kars/Gibson).
7:00/WNCN—Brahn Sym #1 in c, Op. 68 (Stokowski).
8:00/WNYC—Hindemith: Concert Music for Piano, Bras Harps (Crossley, Howarth).
9:00/WNCN—Wagn Siegfried: Act III (Jun Jones, McIntyre, Wenkel/Boulez). Simulcast with WNET-TV.
9:06/WQXR-AM/FN Mozart: Piano Cto # in B-Flat (Perahia/Davis).
10:30/WNCN—Fauré Piano Qt #1 in c, Op 15 (Laredo, Trampler, Robinson, Luvisi).
11:00/WNYC—Roussel: String Qt in (Novak).

Tues., Apr. 19

2:06/WQXR-AM/FM Schumann: Cto for 4 Horns & Orch.
3:00/WNCN—Prokofiev: Piano Sona #5 in C, Op. 38 (Sandor).
WNYC—The Collecto Sibelius: Early Recordings.
4:00/WNCN—Fauré: Dolly, Op. 56: Suite (Tagliaferro, Varsano).
5:00/WNCN—Stravinsky: Scherzo à la Russe (Dorati).
5:06/WQXR-AM/FM Handel: Samsom: Let the Bright Seraphim.
6:00/WNCN—Malipiero: Rispetti e Strambotti for String Q (Stuyvesant String Qt).
6:30/WNYC—Schuman: Sym #7 (Abravanel).
8:00/WNCN—Bach: Motet "Jesu, meine Freude (Harnoncourt).
WNYC—Sessions: Syr #3 (Buketoff).
8:06/WQXR-AM/FM-Mozart: Piano Cto #2 in C.
9:00/WNCN—Haydn: Mass #10 in B-Flat "Theresien-Messe (Pop Elias, Tear, Hudson/Bernstein).
9:06/WQXR-AM/FM-Theater Music from the 19th century through th 1940s.
11:00/WNCN—Rózsa: Qt, Op. 22 (New World Qt).

Unless otherwise indicated, all times are p.m. and all stations are FI

TELEVISION

Daytime, Apr. 13-15 and 18-19

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N **UPTOWN** 212-942-7200
W **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today in New York
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Tue/Staying Alive
S Wed/Introducing: Janet
Fri/**Movie**: A Whale of a Tale

6:30
2 News
4 Early Today
5 Popeye
11 Adventures of Mr. Magoo
H Wed/Staying Alive
Thu/**Movie**: Looney Bugs Bunny Movie
Fri/Reptiles and Amphibians
Mon/The Luck of Roaring Camp
S Tue/Two Dangerous Ladies

7:00
2 News
4 Today
5 World's Greatest Cartoon Show
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
H Wed/The Luck of Roaring Camp
Mon/Reptiles and Amphibians
Tue/**Movie**: Looney Bugs Bunny Movie
S Wed/Fractured Flickers

7:30
9 Jim Bakker
11 Pink Panther
H Wed/Fraggle Rock
Fri/**Movie**: Beyond the Reef
S Wed/**Movie**: Underground Aces
Thu/Santana-Heart
Fri/**Movie**: Great Expectations
Mon/**Movie**: Mountain Family Robinson
Tue/Welcome to Miami, Cubanos

8:00
11 Superfriends
H Wed/**Movie**: The Wrath of Khan
Thu/**Movie**: Honky Tonk Freeway
Mon/**Movie**: Evil Under the Sun
S Wed/**Movie**: Underground Aces
Tue/**Movie**: A Whale of a Tale

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Tom & Jerry & Friends
H Tue/Willie Nelson & Family

9:00
2 Match Game
4 Donahue
5 I Love Lucy
7 Morning Show
9 Straight Talk
11 Great Space Coaster
H Fri/Sheena Easton
S Thu/Making of Raiders of the Lost Ark
Fri/Aerobicise

9:30
2 Jokers Wild
5 Make Room For Daddy
11 Mon-Thu/Flipper
Fri/Insight
S Wed,Mon/Aerobicise
Fri/**Movie**: The Stratton Story

10:00
2 $25,000 Pyramid
4 Facts of Life
5 Welcome Back Kotter
9 Romper Room
11 Civic Programming
H Wed/Willie Nelson & Family
Thu/**Movie**: Excalibur
Fri/**Movie**: Harry's War
Mon/The Wonder of It All
Tue/Philip Marlowe
S Wed/**Movie**: The Great Sinner
Thu,Tue/**Movie**: The High Cost of Loving
Mon/**Movie**: Three Guys Named Mike
W Wed/**Movie**: Absence of Malice
Thu/**Movie**: The Seventh Seal
Fri/**Movie**: The Pursuit of D.B. Cooper
Mon/**Movie**: Clash of the Titans
Tue/**Movie**: Cannonball Run

10:30
2 Child's Play
4 Sale of the Century
5 All in the Family
7 Card Sharks

11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough
11 Candid Camera
H Tue/**Movie**: The Wrath of Khan

11:30
4 Dream House
9 You Asked For It
11 Odd Couple
H Wed/**Movie**: Carbon Copy
Mon/Sheena Easton
S Thu/**Movie**: Mountain Family Robinson
Fri/**Movie**: Moscow Does Not Believe in Tears
Tue/**Movie**: Silence of the North

12 **NOON**
2 Wed-Mon/Tattletales
Tue/World of People
4 Battlestars
5 Tom Cottle
7 Family Feud
9 W News
11 Rhoda
H Fri/Kamikaze: Mission of Death
S Wed/**Movie**: Silence of the North
Mon/**Movie**: Convoy

12:30
2 Young and the Restless
4 Search for Tomorrow
5 Midday
7 Ryan's Hope
11 News
H Thu/**Movie**: McLintock!
Fri,Mon/**Movie**: The Salamander
W Vegetable Soup

1:00
4 Days of Our Lives
7 All My Children
9 Wed/**Movie**: No Way Out (1975). Richard Conte, Alain Deon.
Thu/**Movie**: Frenchman's Creek (1944). Joan Fontaine, Arturo de Cordova.
Fri/**Movie**: Pat and Mike (1952). Spencer Tracy, Katharine Hepburn.
Mon/**Movie**: Masquerade (1965). Cliff Robertson, Jack Hawkins.
Tue/**Movie**: Ride a Pink Horse (1947). Robert Montgomery, Wanda Hendrix.
11 700 Club
H Wed/Kamikaze: Mission of Death
Tue/**Movie**: Honky Tonk Freeway
W Wed/The Boy Who Never Was
Thu/**Movie**: Wild Strawberries
Fri/**Movie**: The Last Word
Mon/**Movie**: Absence of Malice
Tue/**Movie**: The Secret Policeman's Other Ball

1:30
2 As the World Turns
H Wed/Blondie
S Thu/Two Dangerous Ladies
Tue/Short Picks

1:50
5 News

2:00
4 Another World
5 Chico and the Man
7 One Life to Live
11 Mon-Thu/Magic Garden
Fri/Big Blue Marble
S Wed,Fri,Mon/Aerobicise
Tue/Paper Chase—The Second Year
W Wed/**Movie**: Alien

2:30
2 Capitol
5 World's Greatest Cartoon Show
11 Wed-Fri/Krofft Superstars
Mon/Land of the Lost
Tue/Puff 'N' Stuff
H Wed/**Movie**: The Wrath of Khan
Thu/**Movie**: The Four Seasons
Fri/**Movie**: Fugitive Family
Mon/**Movie**: Evil Under the Sun
S Wed/**Movie**: Underground Aces
Thu/**Movie**: Convoy
Fri/**Movie**: The Dark Angel
Mon/**Movie**: Her Twelve Men
W Thu/**Movie**: The Amateur

3:00
2 Guiding Light
4 Fantasy
7 General Hospital
9 Ironside
11 Tom and Jerry and Friends
H Tue/Willie Nelson & Family
S Tue/**Movie**: A Whale of a Tale
W Fri/**Movie**: Chain Reaction
Mon/**Movie**: Buddy Buddy
Tue/**Movie**: Mephisto

3:30
11 Scooby Doo

4:00
2 Wed-Mon/Barnaby Jones
Tue/Tattletales
4 Mary Tyler Moore
5 Wonder Woman
7 Edge of Night
9 In Search Of
11 Pink Panther
13 Sesame Street (cc)
S Mon/**Movie**: Mountain Family Robinson
W Wed/**Movie**: Sea Wolves

4:30
2 Tue/Afternoon Playhouse
4 More Real People
7 Wed/After School Special
Thu-Tue/People's Court
9 Wed/**Movie**: Godzilla vs. the Cosmic Monster (1976). Jack Palance, Carol Lynley.
Thu/**Movie**: Gorath (1967).
Fri/**Movie**: King Kong Escapes (1968). Linda Miller, Rhodes Reason.
Mon/**Movie**: Texas Detour (1977). Cameron Mitchell, Priscilla Barnes.
Tue/**Movie**: Fury on Wheels (1971). Tom Ligon, Logan Ramsey.
11 Happy Days Again
H Wed/Fraggle Rock
Thu/**Movie**: Looney Bugs Bunny Movie
Fri/Reptiles and Amphibians
Mon/The Luck of Roaring Camp
Tue/Staying Alive
S Wed/Mark Twain Theatre
Thu/Witch's Sister
Fri/**Movie**: Great Expectations
W Thu/**Movie**: The Magician

5:00
2 4 7 News
5 6 Million Dollar Man
11 Little House on the Prairie
13 Mister Rodgers
H Wed/Staying Alive
Mon/The Wonder of It All
S Tue/**Movie**: Silence of the North
W Fri/**Movie**: Manganinnie
Mon/**Movie**: Death Valley

5:30
13 Electric Company
H Fri/Fraggle Rock
Tue/HBO Theatre: Barefoot in the Park
W Tue/Rush: Exit Stage Left

Evening, Apr. 13-15 and 18-19

Wed., Apr. 13

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
13 3-2-1 Contact (cc)
21 Latenight
31 Brooklyn College Presents
H The Luck of Roaring Camp
S **Movie**: Silence of the North
W Shorts and Music

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
H The Wonder of It All
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
W **Movie**: Cat People

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Answer Wise
31 Say Brother

8:00
2 Zorro and Son
4 Real People
5 PM Magazine
7 Fall Guy
9 **Movie**: Sweet Bird of Youth (1962). Paul Newman, Geraldine Page. A young man makes his way into the movies.
11 **Baseball**: Yankees vs. Detroit
13 In Performance at the White House
21 All Creatures Great and Small
31 Burglar Proofing
H HBO Theatre: Barefoot in the Park
N **Movie**: Honor Guard
S **Movie**: The Sword and the Sorcerer

8:30
2 Square Pegs
5 Carol Burnett
31 For Your Information

9:00
2 Special: Kraft Salutes the 25th Anniversary of the Country Music Association

4 Facts of Life
5 Merv Griffin
7 Ryan's Four
13 The Giulini Concerts
21 Freedom to Speak
31 Life on Earth
W **Movie:** Laura

9:30
4 Taxi
21 Doctor in the House

10:00
4 Quincy
5 News
7 Dynasty
13 Geto: The Historic Ghetto of Venice
21 To the Manor Born
31 Acid Rain: Requiem or Recovery
H Willie Nelson & Family
N **Movie:** Andy Warhol's Dracula
S **Movie:** The Burning

10:30
2 Johnny Garage
9 Newark and Reality
11 News
21 Butterflies
31 Freedom to Speak
W Shorts and Music

11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
13 Masterpiece Theatre: Private Schulz
21 Inside Business Today
W **Movie:** I Love You

11:30
2 Hart to Hart
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
S Bizarre

11:45
H **Movie:** I'm Dancing as Fast as I Can

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
13 American Gathering of Holocaust Survivors
N **Movie:** North By Northwest
S Annual San Francisco Big Laff-Off

12:30
4 David Letterman
9 Chronicle
11 Star Trek

12:40
2 **Movie:** Curse of the Black Widow (1979). Tony Franciosa, Donna Mills.

1:00
5 Hogan's Heroes
7 **Movie:** It's Your Move (1968). Edward G. Robinson, Terry-Thomas.
9 Childhelp U.S.A. Special
S **Movie:** I'm Dancing as Fast as I Can
W **Movie:** Absence of Malice

1:30
4 11 News
5 Love American Style

1:40
H Not Necessarily the News

2:00
2 News
5 **Movie:** Four Daughters (1938). Lane Sisters, Claude Rains. Four sisters fall in love with the same man.
9 Joe Franklin
11 **Movie:** The Paradine Case (1948). Gregory Peck, Ann Todd. In the midst of a murder trial, a young lawyer falls in love with his client.

2:10
H Blondie

2:30
4 Mary Tyler Moore

2:50
S **Movie:** The Sword and the Sorcerer

3:00
4 Mary Tyler Moore
9 **Movie:** The Fickle Finger of Fate (1967). Tab Hunter, Patty Sheppard. Comedy-mystery.
W Rush: Exit Stage Left

3:10
H **Movie:** Carbon Copy

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Candid Camera
W **Movie:** Cat People

4:30
4 News
11 Abbott & Costello

4:45
H Willie Nelson & Family
S Bizarre

5:00
7 Listen & Learn
11 Focus: New Jersey

5:15
S Fractured Flickers

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:45
S Mark Twain Theatre

Thu., Apr. 14

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 N.Y.U. Broadcast Lab
H **Movie:** Honky Tonk Freeway
S **Movie:** Mountain Family Robinson

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** Virgin Spring

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Holocaust: Artists and Images
31 Shades

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Benson (cc)
9 Meet the Mayors
11 **Baseball:** Yankees vs. Detroit
13 Inside Story: Dateline Moscow, Part II
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** McLintock!
N **Movie:** Dersu Uzala
S Making of Raiders of the Lost Ark

8:30
5 Special: Health Expo '83
7 Condo
9 **Baseball:** Mets. vs. St. Louis
13 Sneak Previews
21 Feeling Fine!
31 Afro-American Perspectives
W **Movie:** Wild Strawberries

9:00
2 Simon and Simon
4 Gimme a Break
5 Merv Griffin
7 Too Close for Comfort
13 Mystery! We, the Accused
21 Sneak Previews
31 Humanities Through the Arts
S **Movie:** Pippin

9:30
4 Special: Steve Landesburg TV Show
7 It Takes Two
21 What Price Health Care
31 Understanding Human Behavior

10:00
2 Tucker's Witch
4 Hill Street Blues
5 News
7 20/20
13 **Movie:** Philby, Burgess, and MacLean
21 Long Island Speak-out
31 Japan: Living/ Changing Tradition
H Great Pleasure Hunt
N **Movie:** Get Out Your Handkerchiefs
W **Movie:** Fists of the Wild Lotus

10:30
11 News
31 It's Everybody's Business

11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
21 Long Island Week
31 Focus on Society
H **Movie:** Excalibur
S Loving Friends and Perfect Couples

11:30
2 Quincy
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Racing From Yonkers
11 Saturday Night
13 The Holocaust: Artists and Images
21 Latenight
31 American Story
S A New Day in Eden
W **Movie:** Young Lady Chatterly

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
9 Music World
N **Movie:** Lenny
S **Movie:** Partners

12:30
4 David Letterman
9 Chronicle
11 Star Trek

12:40
2 McCloud

1:00
5 Hogan's Heroes
7 **Movie:** Rage (1972). George C. Scott, Richard Basehart.
9 World Vision Special

1:30
4 11 News
5 Love American Style
H **Movie:** The Four Seasons
W **Movie:** The Seventh Seal

1:35
S **Movie:** Conan the Barbarian

2:00
5 **Movie:** The Killing (1956). Sterling Hayden, Coleen Gray. Chance and an unfaithful wife kill an ex-convict's robbery plot.
9 Joe Franklin
11 **Movie:** The Servant (1964). Dirk Bogarde, Sarah Miles. A servant rules his master.

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** Marry Me, Marry Me! (1968). Elizabeth Weiner, Claude Berri.

3:20
H **Movie:** Honky Tonk Freeway

3:30
4 Bob Newhart
S **Movie:** Mephisto
W **Movie:** Amateur

4:00
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

5:00
7 Listen & Learn
11 Biography

5:10
H Great Pleasure Hunt II

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., Apr. 15

6:00
2 4 7 News
5 Three's Company
9 BJ/Lobo Show
11 Jeffersons
13 3-2-1 Contact (cc)
21 Latenight
31 Are You Listening
H **Movie:** The Salamander
S **Movie:** The Wrath of Khan

6:30
5 WKRP in Cincinnati
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Soap
11 Alice
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
W **Movie:** The Last Word

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Baby Makes Five
9 New York Report
11 **Baseball:** Yankees vs. Toronto
13 Washington Week in Review
21 The Nature of Things
31 Radio
H **Movie:** For Your Eyes Only
N **Movie:** O Lucky Man
S Paper Chase—The Second Year

8:30
5 Healthbeat
7 At Ease
9 **Baseball:** Mets vs. St. Louis
13 Wall $treet Week

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** Fantasies (1982). Suzanne Pleshette, John Gabriel.
13 Death by Misadventure
21 **Movie:** Are You With It? (1948). Donald O'Connor, Martha Scott.
31 Amanecer
S **Movie:** High Risk
W **Movie:** The Pursuit of D.B. Cooper

9:30
31 Presente

10:00
2 Falcon Crest
4 Bare Essence
5 News
13 Innovation
31 Masterpiece Theatre: Private Schultz

10:10
H Sheena Easton

10:30
11 News
21 To be announced
N **Movie:** La Cage aux Folles

11:00
2 4 7 11 News
5 M*A*S*H
9 Lie Detector
13 **Movie:** Ruggles of Red Cap (1935). Charles Laughton, Mary Boland.
21 Long Island Week
S **Movie:** The Secret Policeman's Other Ball
W Leonard Report

11:15
H **Movie:** Harry's War

11:30
2 **Baseball:** Seattle vs. L.A.
4 Best of Carson
5 Mary Hartman, Mary Hartman
7 Nightline
9 Hawaii Five-O
11 Saturday Night
21 Latenight
W **Movie:** Private Nurse

12 **MIDNIGHT**
5 Mission: Impossible
7 The Last Word
N **Movie:** Days of Heaven

12:30
4 SCTV Network
9 Chronicle
11 Star Trek
S **Movie:** The Wrath of Khan

1:00
5 Soul Train
7 **Movie:** The Gypsy Moths (1969). Burt Lancaster, Deborah Kerr.
9 World Concern Special
H **Movie:** The Sword and the Sorcerer
W **Movie:** The Seven Seductions of Madame Lau

1:30
2 **Movie:** They Might Be Giants (1971). George C. Scott, Joanne Woodward.
11 News

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special

2:25
S **Movie:** Stripes

2:30
5 **Movie:** The Battling Bellhop (1936). Bette Davis, Edward G. Robinson.
W **Movie:** Manganinnie

2:45
H **Movie:** The Salamander

3:00
4 Mary Tyler Moore
9 **Movie:** Johnny Banco (1967). Sylva Koscina, Horst Bucholz. A young gambler who comes upon an illicit fortune tries to elude pursuers in Monte Carlo.
11 One Step Beyond

3:29
2 **Movie:** Black Magic (1944). Orson Welles, Akim Tamiroff.

3:30
4 Mary Tyler Moore
11 Twilight Zone

4:00
4 Bob Newhart
11 Candid Camera
W **Movie:** Wolfen

4:15
S **Movie:** The Happy Hooker Goes to Washington

4:30
4 Here's Lucy
11 Abbott and Costello
H **Movie:** Fugitive Family

5:00
4 News
11 Best of Groucho

5:30
2 Public Hearing
11 Biography

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TELEVISION

5:35
⑨ **Movie:** The Day the World Ended (1956). Richard Denning, Lori Nelson. Two friends survive an atomic war.

5:45
Ⓢ **Movie:** The Dark Angel

Mon., Apr. 18

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Jeffersons
⑬ 3-2-1 Contact
㉑ Latenight
㉛ All About TV
Ⓢ **Movie:** Convoy

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓗ Sheena Easton
Ⓦ News

6:45
㉛ News from City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Up and Coming
Ⓦ **Movie:** Absence of Malice

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Answer Wise
㉛ Opening Night
Ⓗ Fraggle Rock

8:00
② Archie Bunker's Place
④ Love, Sidney
⑤ PM Magazine
⑦ That's Incredible
⑨ Road to L.A.
⑪ **Movie:** The Other Side of the Mountain, Part II (1978). Marilyn Hassett, Timothy Bottoms.
⑬ Frontline: Abortion Clinic
㉑ Jacques Cousteau
㉛ Afro-American Perspectives
Ⓗ Women's Gymnastics
Ⓝ **Movie:** Fire Sale
Ⓢ **Movie:** Conan the Barbarian

8:30
② Foot in the Door
④ Family Ties
⑤ Carol Burnett
㉛ For Your Information

9:00
② Alice
④ **Movie:** Breaking Away (1979). Dennis Christopher, Dennis Quaid.
⑤ Merv Griffin
⑦ **Movie:** Resurrection (1980). Ellen Burstyn, Sam Shepard.
⑨ **Movie:** Walk, Don't Run (1966). Cary Grant, Samantha Eggar. A man plays matchmaker for a couple.
⑬ Great Performances: Wagner's Ring: Siegfried, Act III
㉑ Geto: The Historic Ghetto of Venice
㉛ Cityscope
Ⓦ **Movie:** Buddy Buddy

9:30
② One Day at a Time
㉛ Doris Chase Concepts
Ⓗ **Movie:** I'm Dancing as Fast as I Can

10:00
② Cagney and Lacey
⑤ ⑪ News
㉑ From Dust and Ashes
㉛ Mystery! We, the Accused
Ⓝ **Movie:** Outrageous
Ⓢ Bizarre

10:30
⑪ News
⑬ Wagner in Venice

11:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Lie Detector
⑪ Odd Couple
⑬ Wagner's Ring: Five Personal Views
㉑ Tony Brown's Journal
Ⓢ **Movie:** Shogun Assassin

11:15
Ⓦ **Movie:** Young Lady Chatterly

11:30
② **Movie:** Trapper John, M.D.
④ Tonight
⑤ Mary Hartman, Mary Hartman
⑦ Nightline
⑨ Hawaii Five-O
⑪ Saturday Night
㉑ Latenight
Ⓗ Sheena Easton

12 **MIDNIGHT**
⑤ Boston Marathon Special
⑦ The Last Word
Ⓝ **Movie:** Get Out Your Handkerchiefs

12:30
④ David Letterman
⑨ Chronicle
⑪ Star Trek
Ⓗ **Movie:** The Salamander
Ⓢ **Movie:** The Sword and the Sorcerer

12:40
② Columbo

1:00
⑤ America's Top 10
⑦ **Movie:** Mrs. Sundance (1973). Elizabeth Montgomery, Robert Foxworth.
⑨ Psychic Phenomena
Ⓦ **Movie:** Boogeyman

1:30
④ ⑪ News
⑤ Love American Style

2:00
② News
⑤ Best of Midday
⑨ Joe Franklin
⑪ **Movie:** Tunes of Glory (1960). Alec Guinness, Susannah York.

2:15
Ⓗ **Movie:** Evil Under the Sun
Ⓢ **Movie:** Mephisto

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** Fists of the White Lotus

3:00
④ Mary Tyler Moore
⑨ **Movie:** Jane Eyre (1944). Joan Fontaine, Orson Welles. Film version of Bronte's story.

3:20
⑤ Off the Set

3:30
④ Bob Newhart

3:50
⑤ Black News

4:00
④ Here's Lucy
⑪ Candid Camera
Ⓦ **Movie:** Clash of the Titans

4:15
Ⓗ **Movie:** The Sword and the Sorcerer

4:30
④ News
⑪ Abbott and Costello

4:35
Ⓢ **Movie:** Shogun Assassin

5:00
⑦ Listen & Learn
⑪ Biography

5:30
④ Health Field
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News

Tue., Apr. 19

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ BJ/Lobo Show
⑪ Jeffersons
⑬ 3-2-1 Contact
㉑ Latenight
㉛ Women: NY Edition

6:30
⑤ WKRP in Cincinnati
⑪ Barney Miller
⑬ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News From City Hall

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Soap
⑪ Alice
⑬ Nightly Business Report
㉑ Over Easy
㉛ Que Pasa U.S.A.?
Ⓢ Making of Raiders of the Lost Ark
Ⓦ Easter Story

7:30
② Muppets
④ Family Feud
⑤ All in the Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
⑬ MacNeil/Lehrer
㉑ Feeling Fine!
㉛ Tony Brown's Journal
Ⓦ **Movie:** Mephisto

8:00
② Gun Shy
④ The A Team
⑤ PM Magazine
⑦ Happy Days (cc)
⑨ **Movie:** Paper Man (1971). Dean Stockwell, Stefanie Powers.
⑪ Special: Herself the Elf
⑬ Nova
㉑ Frontline
㉛ With Ossie and Ruby
Ⓗ Philip Marlowe
Ⓝ **Movie:** Honor Guard
Ⓢ **Movie:** Atlantic City

8:30
② Now We're Cookin'
⑤ Carol Burnett
⑦ Laverne & Shirley (cc)
⑪ **Baseball:** Yankees vs. White Sox
㉛ Detroit Black Jou

9:00
② **Movie:** The Mirac of Kathy Miller. Shar Gless, Frank Conver
④ Remington Steele
⑤ Merv Griffin
⑦ Three's Company (cc)
⑬ American Playhous Medal of Honor Rag
㉑ Masterpiece Theatr Private Schulz
㉛ Humanities Throug the Arts
Ⓗ **Movie:** Excalibur

9:30
⑦ 9 to 5
㉛ Understanding Human Behavior

10:00
④ St. Elsewhere
⑤ News
⑦ Hart to Hart (cc)
⑨ Nine on N.J.
⑬ From Dust and As
㉑ Music of Man
㉛ Japan: Living/ Changing Tradition
Ⓝ **Movie:** Dersu Uza
Ⓢ Paper Chase—The Second Year
Ⓦ **Movie:** The Ultim Thrill

10:30
⑨ Apple Polishers
⑪ News
⑬ America
㉛ It's Everybody's Business

11:00
② ④ ⑦ ⑪ News
⑤ M*A*S*H
⑨ Lie Detector
㉑ Inside Washington
㉛ Focus on Society
Ⓢ Loving Friends an Perfect Couples

11:30
② Quincy
④ Tonight
⑤ Mary Hartman, Ma Hartman
⑦ Nightline
⑨ Hawaii Five-O
⑪ Saturday Night
⑬ **Movie:** Sullivan's Travels (1942). Joel McCrea, Veronica Lak
㉑ Latenight
㉛ The American Stor
Ⓗ The Great Pleasure Hunt II
Ⓢ A New Day in Ede
Ⓦ The Joy of Letting Go

12 **MIDNIGHT**
⑤ Mission: Impossible
⑦ The Last Word
Ⓢ **Movie:** Hearts and Minds

12:25
Ⓝ **Movie:** La Cage au Folles

12:30
④ David Letterman
⑨ Music World
⑪ Star Trek
Ⓗ **Movie:** Soup for O

12:40
② McMillan and Wife

1:00
⑤ Hogan's Heroes
⑦ **Movie:** You Can't Win Them All (1970). Tony Curtis, Charles Bronson.
⑨ World Vision Speci
Ⓦ **Movie:** Cannonball Run

1:30
④ ⑪ News
⑤ Love American Styl

1:55
Ⓢ **Movie:** Partners

)0
News
Movie: Nightmare
956). Edward G.
binson, Connie
ssell. Bizarre murder
stery set in New
rleans.
Joe Franklin
Movie: Kind Hearts
nd Coronets (1950).
lec Guinness, Joan
reenwood. An
stracised family
member sets out to kill his relatives.
Ⓗ **Movie:** Rich and Famous

2:30
④ Mary Tyler Moore

3:00
④ Mary Tyler Moore
⑨ **Movie:** Notorious Gentleman (1946). Rex Harrison, Lilli Palmer. Story of a wreckless playboy.
Ⓦ **Movie:** Laura

3:30
④ Bob Newhart
Ⓢ **Movie:** Atlantic City

4:00
④ Here's Lucy
⑪ Candid Camera
Ⓗ HBO Theatre: Barefoot in the Park

4:30
④ News
⑪ Abbott and Costello
Ⓦ **Movie:** The Ultimate Thrill

5:00
⑦ Listen & Learn
⑪ Biography
Ⓢ Making of Raiders of The Lost Ark

5:30
④ Health Field
⑦ Richard Simmons
⑨ Morning Stretch
⑪ News

Weekend, Apr. 16-17

Sat., Apr. 16

00
Patchwork Family
Sonrisas
Pattern For Living
News

30
Infinity Factory
Insight
News
Candid Camera
Video Jukebox

00
Captain Kangaroo
Comic Book Kids
World Tomorrow
Wildlife Adventure
News
Dr. Snuggles
Movie: Honky Tonk
eeway

30
One of a Kind
Bullwinkle
Davey and Goliath
To be announced
Pink Panther
Introducing: Janet

00
Popeye & Olive
Flintstone Funnies
Laughtoons
Superfriends
Christopher Closeup
Cartoons
Sesame Street (cc)
Carrascolendas

30
Pandamonium
Shirt Tales
My Three Sons
Pac Man/Little
ascals/Richie Rich
Apple Polishers
Sport Billy
Oye Willie
Movie: Intruder in
e Dust

:00
Meatballs &
paghetti
Smurfs
Waltons
Nine on N.J.
Wall Street Journal
eport
Mister Rodgers
La Esquina
Willie Nelson &
amily

:30
Bugs Bunny/Road
unner
Pac-Man
Davey and Goliath
Herald of Truth
Electric Company
Mundo Real

0:00
Saturday Morning
Scooby Doo/Puppy
our (cc)
International
hristian Aid
Gospel Hour
Life on Earth
Sonrisas
Ⓢ **Movie:** Edge of Doom
Ⓦ Yesterday's Theatre: Trigger Pals

10:30
② Dukes
④ Gary Coleman
㉛ Que Pasa U.S.A.?
Ⓗ **Movie:** Savage Harvest

11:00
② Bugs Bunny/Road Runner
④ Incredible Hulk and Amazing Spider Man
⑦ Mork and Mindy Hour
⑨ All Star Wrestling
⑪ Hee Haw
⑬ Oceanus
㉛ Humanities Through the Arts

11:30
② Bugs Bunny/Road Runner
⑬ Oceanus

11:45
Ⓦ **Movie:** The Wrath of Khan

12 NOON
② Gilligan's Planet
④ *Jetsons*
⑤ Special: Star Search
⑦ *Weekend Specials* (cc)
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ Mission Employment
⑬ Presente
㉑ Gourmet Cooking
㉛ Understanding Human Behavior
Ⓗ Video Jukebox
Ⓢ **Movie:** Continental Divide

12:30
② New Fat Albert Show
④ Flash Gordon
⑦ American Bandstand
⑬ Sports America
㉑ What Price Health Care?
Ⓗ **Movie:** Looney Bugs Bunny Movie

1:00
② Blackstar
④ Al McGuire on Sports
⑨ **Movie:** One-Man Jury (1978). Jack Palance, Christopher Mitchum.
㉑ Victory Garden
㉛ Japan: Living/Changing Tradition

1:30
② Children's Film Festival
④ **Tennis:** WTA Championship
⑦ Sha-Na-Na
⑬ Everyday Cooking with Jacques Pepin
㉑ Square Foot Gardening

2:00
② Kidsworld
⑤ 6 Million Dollar Man
⑦ Like It Is
⑪ Laverne & Shirley & Co.
⑬ This Old House
㉑ Lap Quilting
㉛ It's Everybody's Business
Ⓗ HBO Theatre: Barefoot in the Park
Ⓢ Making of Raiders of the Lost Ark
Ⓦ **Movie:** For Your Eyes Only

2:30
② Public Hearing
⑪ Sanford and Son
⑬ The 147 Break: *Salute to Britain*
㉑ Gourmet Cooking

3:00
② Lorne Greene's New Wilderness
④ Baseball Pre-Game
⑤ **Movie:** Master Killer (1979). Liu Chia. Martial arts thriller.
⑦ Sportsbeat
⑨ **Movie:** The Thing With Two Heads (1972). Ray Milland, Rosey Grier. Story of a man who finds his head transplanted onto another body.
⑪ **Movie:** The Deadly Trackers (1973). Rod Taylor, Richard Harris. Texas sheriff pursues a bank robber to avenge his family's death.
⑬ American Playhouse: The Shady Hill Kidnapping
㉑ History of Wings
㉛ Focus on Society
Ⓢ Introducing: Janet

3:15
④ **Baseball:** Kansas City vs. Milwaukee

3:30
② **Golf:** Heritage Classic
⑦ Professional Bowlers Tour
㉑ Victory Garden

4:00
⑬ Nova
㉑ Square Foot Gardening
㉛ The American Story
Ⓢ The Cowboy and the Lady

4:30
② Sports Saturday
㉑ Lap Quilting
Ⓗ **Movie:** Honky Tonk Freeway
Ⓦ Witch's Sister

5:00
⑤ Mission: Impossible
⑦ Wide World of Sports
⑨ Outer Limits
⑪ Chips Patrol
⑬ America's Black Forum
㉑ Sesame Street (cc)
㉛ Last Chance Garage

5:30
⑬ Open Mind
㉛ Lawmakers
Ⓢ **Movie:** Excalibur

6:00
② Channel 2 the People
⑤ Special: Our Daily Bread
⑨ Racing From Aqueduct
⑪ Star Trek
⑬ Mainstream
㉑ Supersoccer
㉛ Searching
Ⓦ **Movie:** *Cannery Row*

6:30
② ④ ⑦ News
⑨ In Search Of
㉛ European Television
Ⓗ Willie Nelson & Family

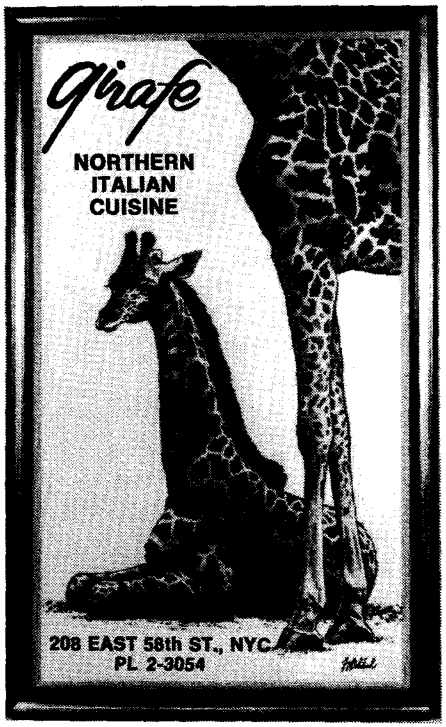
7:00
② News
④ Prime of Your Life
⑤ Welcome Back Kotter
⑦ Vision Special
⑨ The Saint
⑪ Dance Fever
⑬ Inside Albany
㉑ Wall $treet Week
㉛ New Voice

7:30
② 2 on the Town
④ Glen Campbell
⑤ All in the Family
⑦ N.Y. People
⑪ Solid Gold
⑬ Agronsky & Company
㉑ *Inside Albany*
㉛ Opening Night

8:00
② Wizards and Warriors
④ Diff'rent Strokes
⑤ **Movie:** The Night of the Hunter (1955). Robert Mitchum, Shelley Winters. Greedy psychopath searches for a valuable cache.
⑦ T.J. Hooker
⑨ **Baseball:** Mets vs. St. Louis
⑬ The Ascent of Man
㉑ Life on Earth
㉛ Reet Petite and Gone
Ⓗ **Movie:** Rich and Famous
Ⓝ **Movie:** The Blackboard Jungle
Ⓢ Making of Raiders of the Lost Ark
Ⓦ **Movie:** *Magic*

8:30
④ Silver Spoons
⑪ **Movie:** Reflections in a Golden Eye (1967). Elizabeth Taylor, Marlon Brando.

9:00
② **Movie:** Summer Girl (1983). Barry Bostwick, Kim Darby.
④ Mama's Family
⑦ Love Boat (cc)
⑬ Masterpiece Theatre: I, Claudius
㉑ Great Performances: Wagner's Ring: Siegfried, Acts I - II
㉛ NYU Broadcast Lab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S **Movie:** Continental Divide

9:30
4 Teacher's Only
31 Women: NY Edition

10:00
4 Monitor
5 News
7 Fantasy Island
13 **Movie:** Sullivan's Travels (1942). Joel McCrea, Veronica Lake.
31 Evening at Pops: Buddy Rich
H Philip Marlowe
N **Movie:** The Damned
W Bobby Short

10:30
5 Black News
9 Nine on N.J.
11 News

11:00
2 4 7 News
5 **Movie:** By Love Possessed (1961). Lana Turner, Efrem Zimbalist Jr.
9 Jackie Gleason Show
11 Odd Couple
H Not Necessarily the News
S Bizarre
W **Movie:** It's Not the Size That Counts

11:15
7 News

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers Raceway
11 Streets of San Francisco
13 Mystery! We, the Accused
H **Movie:** A Little Sex
S **Movie:** The Burning

11:45
2 Sportspeople
7 **Movie:** The Other Side of the Mountain (1975). Marilyn Hassett, Beau Bridges.

12 **MIDNIGHT**
2 **Movie:** The Adventurers (1970). Ernest Borgnine, Candice Bergen.
9 Championship Wrestling
21 Austin City Limits

12:30
11 Best of the Midnight Special
W **Movie:** I Love You

12:35
N **Movie:** The Arousers

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Don't Look in the Basement (1972). William McGhee, Anne MacAdams.
S **Movie:** Blow Out

1:10
H **Movie:** Soup for One

1:20
5 **Movie:** Hoffman (1971). Peter Sellers, Sinead Cusack. A man decides to blackmail the woman he thinks he loves.

1:30
11 News

2:00
11 Solid Gold

2:30
4 Evening at the Improv
W **Movie:** Cannery Row

2:40
H HBO Theatre: Barefoot in the Park

2:45
7 **Movie:** Say Goodbye, Maggie Cole (1972). Susan Hayward, Darren McGavin.

2:50
S Miss Pat Collins's 20th Anniversary Show

3:00
9 **Movie:** Peking Blonde (1967). Mireille Darc, Edward G. Robinson. Three secret services compete for a valuable object.
11 **Movie:** White Comanche (1967). Joseph Cotten, Perla Cristal.

3:21
2 **Movie:** Phase IV (1974). Nigel Davenport, Lynne Frederick.

3:30
4 Bob Newhart

3:50
S The Cowboy and the Lady

4:00
4 Mary Tyler Moore

4:30
W **Movie:** Blood on the Sun

4:59
2 **Movie:** Savages (1974). Andy Griffith, Sam Bottoms.

5:00
11 Biography
H Not Necessarily the News

5:20
S **Movie:** Edge of Doom

5:30
9 Make Peace With Nature
11 Christopher Closeup
H Video Jukebox

5:45
11 Davey and Goliath

Sun., Apr. 17

6:00
4 Sermonette
9 N.Y. Report
11 News

6:15
H **Movie:** For Your Eyes Only

6:30
2 Kidsworld
4 Agriculture U.S.A.
5 Special: Mormon Conference
7 9 News
11 Candid Camera

7:00
2 Captain Kangaroo
4 Joy of Gardening
7 Faith for Today
9 Newark and Reality
11 Robert H. Schuller
S Mark Twain Theatre

7:30
4 Journey to Adventure
5 Time for Timothy
7 Insight
9 Jack van Impe Presents

8:00
2 For Our Times
4 Here's Lucy
5 Jimmy Swaggart
7 Christopher Close-up
9 To be announced
11 Frederick Price
13 Sesame Street (cc)

8:30
2 Way to Go
4 Bob Newhart
7 Eyewitness News Conference
9 Day of Discovery
H **Movie:** Beyond the Reef
S **Movie:** Great Expectations

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Curse of Rava/The Con Caper (1978). Nicholas Hammond, Robert F. Simon. Spider Man adventures.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Paddington Bear
H **Movie:** Carbon Copy
S **Movie:** The Wrath of Khan
W **Movie:** Green Ice

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Innovation

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline: Cambodia

11:30
2 Face the Nation
4 Today in New York
5 **Movie:** Tarzan and the Green Goddess (1938). Herman Brix, Ula Holt.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet the Invisible Man (1951). Lou Costello, Bud Abbott. Two detectives try to prove an invisible client innocent of murder.
H Fraggle Rock

12 **NOON**
2 Channel 2 the People
4 News 4orum
9 Robert H. Schuller
13 The Shakespeare Plays: Henry VI, Part IIb
21 Antiques and Americana
H **Movie:** The Wrath of Khan
S Santana/Heart
W **Movie:** The Turning Point

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Decorative Painting

1:00
2 **Basketball:** 76ers vs. Celtics
4 1983 Toyota Grand Prix
5 **Movie:** Roughnecks. Paul Marshall, Vera Miles. The difficult search for geothermal energy on a desert ranch.
7 This Is the USFL
9 **Movie:** Marked for Murder. Tex Ritter, Dan O'Brien.
21 Washington Week in Review

1:30
7 USFL Football
11 This Week in Baseball
21 Wall Street Week
S Hollywood

2:00
4 **Tennis:** WTA Championships
9 **Baseball:** Mets vs. St. Louis
11 **Baseball:** Yankees vs. Toronto
13 Great Performances: Wagner's Ring: Siegfried, Acts I-II
21 Long Island Sports Network
H Yesterday Show
S **Movie:** The Pride of the Yankees
W **Movie:** Shoot the Moon

2:30
H **Movie:** The Four Seasons

3:30
2 **Golf:** Heritage Classic

4:00
4 Sportsworld
21 Matinee at the Bijou
31 Washington Week in Review

4:15
W **Movie:** Who Has Seen the Wind?

4:30
9 Outdoor Life
31 Lawmakers
H Kamikaze: Mission of Death
S **Movie:** Underground Aces

4:45
7 Wide World of Sports

5:00
5 Kojak
9 Those Amazing Animals
11 **Movie:** The Magnificent Seven Ride (1972). Stefanie Powers, Lee Van Cleef.
13 Tony Brown's Journal
31 Inside Washington

5:15
H **Movie:** For Your Eyes Only

5:30
13 Firing Line
21 Sneak Previews
31 Cityscope

6:00
2 4 7 News
5 **Movie:** Paradise Hawaiian Style (1966). Elvis Presley, Suzanna Leigh. An unemployed pilot sets up his own business.
9 The Road to L.A.
21 Answer Wise
31 All About TV
W **Movie:** Continental Divide

6:30
2 4 7 News
13 Civilization
21 Answer Wise
31 Searching
S Mark Twain Theatre

7:00
2 60 Minutes
4 Chips
7 Ripley's Believe It or Not!
9 The Saint
11 To be announced
21 Inside Albany
31 Rebop

7:30
11 At the Movies
13 Creativity with Bill Moyers
21 Long Island Week
31 Getting to Know Me
H Fraggle Rock

8:00
2 Goodnight, Beantown
4 **Movie:** The Kid With the Broken Halo (1982). Gary Coleman, Robert Guillame.
5 **Movie:** Ulysses (1955). Kirk Douglas, Anthony Quinn.
7 Matt Houston
9 Straight Talk
11 Wall Street Journal Report
13 Cosmos
21 Mystery! We, the Accused
31 Gospel Workshop
H **Movie:** Absence of Malice
N **Movie:** This Sporting Life
S **Movie:** The Wrath of Khan
W **Movie:** Green Ice

8:30
2 Gloria
11 Lawrence Welk
31 Burglar Proofing

9:00
2 Jeffersons
7 **Movie:** The Mountain Men (1980). Charlton Heston, Brian Keith.
9 It Is Written
13 Masterpiece Theatre: Private Schulz
21 **Movie:** The Shocking Miss Pilgrim (1947). Betty Grable, Dick Haymes.
31 Amanecer

9:30
2 Bob Newhart
9 World Tomorrow
11 Paul Anka
31 Presente

10:00
2 Trapper John, M.D.
4 Casablanca
5 11 News
9 Jimmy Swaggart
13 Good Neighbors
31 Geto: The Historic Ghetto of Venice
H Yesterday Show
S A New Day in Eden
W **Movie:** Short Eyes

10:15
N **Movie:** O Lucky Man

10:30
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble II
H Not Necessarily the News

11:00
2 4 News
5 Off the Set
9 Weekend Review
11 Odd Couple
13 Independent Focus
H **Movie:** The Wrath of Khan
S **Movie:** Cutter's Way

11:15
2 7 News

11:30
5 David Susskind
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** The Kidnapping of the President (1980). William Shatner, Hal Holbrook.
7 Sports Special

12 **MIDNIGHT**
2 **Movie:** The Storyteller (1977). Martin Balsam, Patty Duke Astin.
7 **Movie:** Journey Fro Darkness (1975). Jack Ward, Kay Lenz.
9 **Movie:** Philadelphi Here I Come (1975). Des Cave, Eamon Kell
11 Larry King
W **Movie:** Shoot the Moon

12:15
N **Movie:** Andy Warhol's Dracula

1:00
H **Movie:** Evilspeak
S Santana-Heart

1:30
5 Moneyworks
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
5 **Golf:** Orlando Classic
7 **Movie:** Aaron Slic from Punkin Crick (1952). Alan Young, Dinah Shore.
9 Psychic Phenomen
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** The Man in the White Suit (1952). Alec Guinness, Cecil Parker.
S Annual San Francisco Big Laff Off

2:35
H **Movie:** The Four Seasons

2:45
4 First Estate

3:00
9 **Movie:** The Mummy's Revenge (1973). Paul Naschy, Jack Taylor. A mummy comes to life.

3:15
4 News

3:30
S **Movie:** Merry-Go-Round

4:25
H **Movie:** Absence of Malice

4:30
11 Abbott and Costello

5:00
7 Listen & Learn
11 Biography
S **Movie:** The Pride of the Yankees

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

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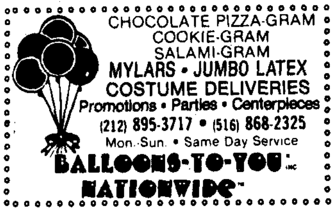
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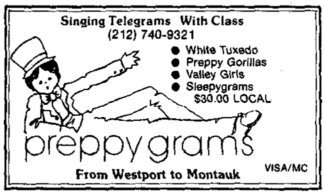
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A Lady Seeking—Her equal for a husband in late 20's or 30's who is professional, college graduate, sophisticated, well-groomed. Response and photo to: Cigi, Box 11012, Greenwich, Ct. 06830.

Fetching Irish American!—Female, 29, seeks good looking, good hearted, accomplished executive, 6'+, 35-42, to enjoy Broadway, baseball *and quiet* evenings. Photo, phone. NYM Box 1883.

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Tall, Handsome, Professional—Single, white male, 34, honest and sincere, *seeks very tall woman, slim, affectionate,* marriage minded. NYM Box 1874.

Single Christian Female—5', 31, seeks single man over 35, dashing, nonsmoker into fine arts, travel, sports, marine science. Photo with reply NYM Box 1736.

Tall, Handsome, Gemini—Stranger, 39, would like to ride into your life if you are bright, feminine, slim and sexy, 21-33, and looking for me, please reply. Photo appreciated. NYM Box 1873.

Bright, Lovely, Female—60's young wishes to share warm special times with Jewish male. Photo, etc. NYM Box 1836.

Single, White Male—28, good looking, successful seeks attractive, intelligent female. Tired of the bar scene. In need of *exciting relationship.* NYM Box 1878.

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Attractive, Bright Woman—Desires sophisticated white man,50+.NYM Box 1887.

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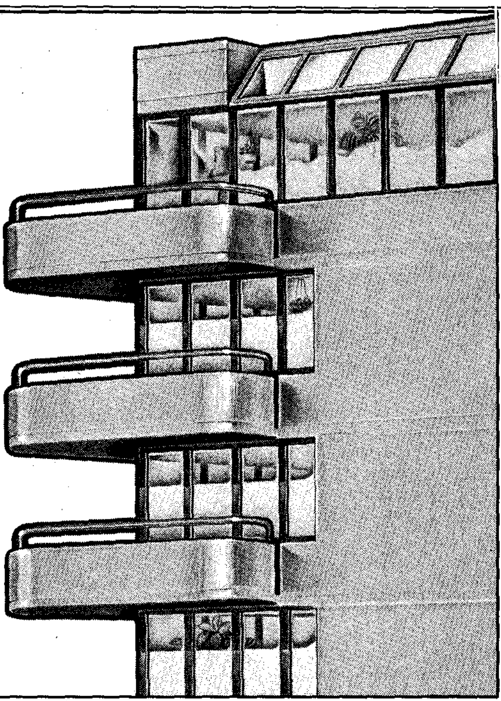

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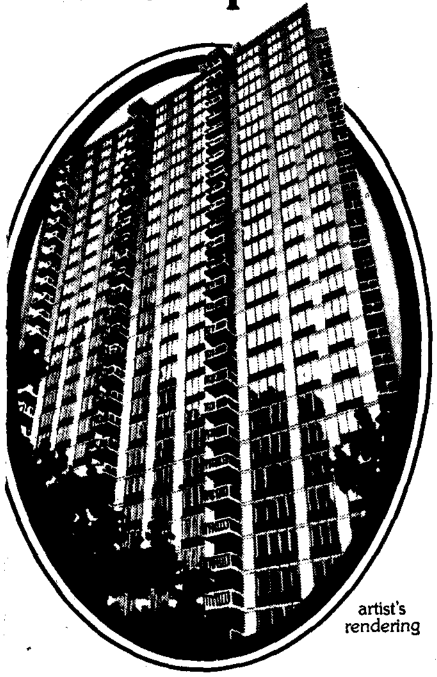

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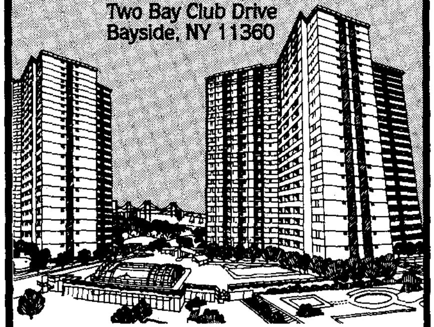

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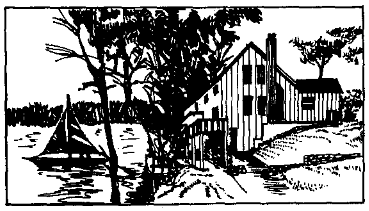

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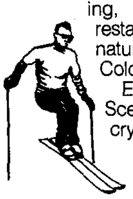

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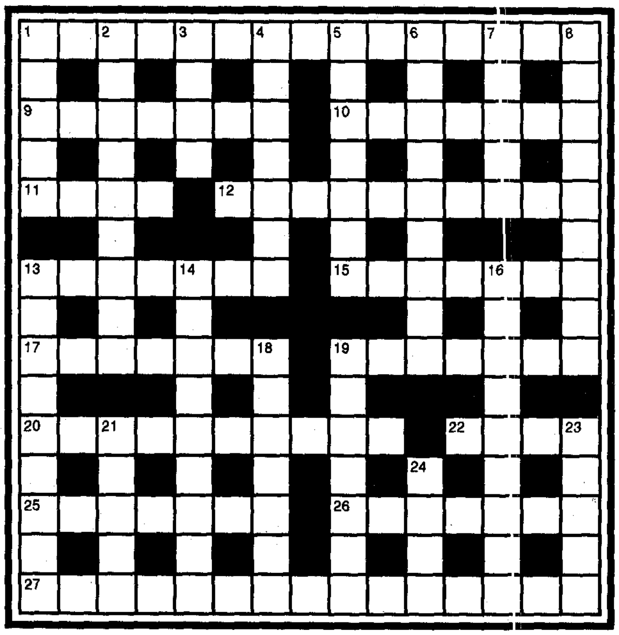
A statement and offering statement has been filed with the Secretary of State of the State of New York. The filing does not constitute approval of the sale or lease or offer for sale or lease by the Secretary of State or that the Secretary of State has in any way passed upon the merits of such offering. A copy of the offering statement is available, upon request, from Landmark. (NYA-NO. 83-75)

‘SUNDAY TIMES’ OF LONDON CROSSWORD

Across

1 Maybe hangs cap on me higher when going to a posh meal? (9, 6)
9 Bordering on an objection in a tale that never ends. (7)
10 Calling out during bad weather? (7)
11 The cause of merciless leg-pulling once! (4)
12 Bodies to consign to the river. (10)
13 Joins up bits of bats. (7)
15 Deal with cards for the dance? (7)
17 Horses around in the service. (7)
19 A non-drinker’s anger swallowed when dresses appeared. (7)
20 Put point into new brew in spacious kind of food. (5, 5)
22 You need to cover nothing in this pool! (4)
25 Type of fever widespread in Crete. (7)
26 Spell of cricket expected to arrive — it’s way past the time specified! (7)
27 Horse that might win against all the odds? (4-5, 6)



Down

1 Household help goes around one seat. (5)
2 Descriptive of pawnbroker in relative sense? (9)
3 It can’t be followed by any pioneer. (4)
4 Where people get involved in various hang-ups? (7)
5 Reveals former sound points. (
6 One has to rely on this kind o investment. (4, 5)
7 Reward to obtain with difficulty. (5)
8 Makes an impression with official lists. (9)
13 Verbs I’m changing with two identical notes added or one? (
14 Swindle committed with a French instrument? Call that a trick question? (9)
16 “Of Man’s first disobedience and the fruit of that——tree (Milton). (9)
18 Like upside-down and broken-down crane operated by Arab?
19 Like a right-wing party-lover’s confession? (7)
21 Out and about—very unusual
23 Love bees swarming? Very heavy! (5)
24 Become entangled in catching gear? (4)

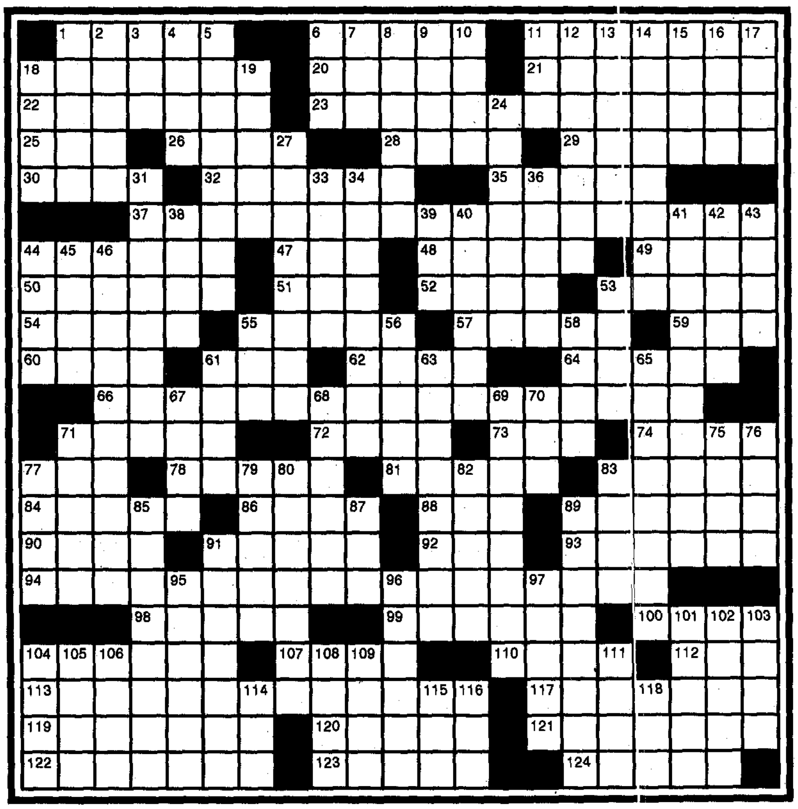
‘A DAY IN NEW YORK’: CUE CROSSWORD / By Maura B. Jacobson

Across

1 Voice of Bugs Bunny
6 Rose essence
11 Tyrannize
18 Puerility
20 Paycheck increment
21 Little melody
22 Ready, willing ——
23 The mayor’s day: how he’s doing
25 Hilo wreath
26 Cabbage dish
28 Nineveh’s partner
29 —— Pointe, Mich.
30 Historic periods
32 Middle East peninsula
35 Diverse: prefix
37 Cop’s day: grand larceny
44 Boxing locales
47 Landau of “Exodus”
48 Hawaii’s Fong
49 Ramp sign
50 Toiler of old comics
51 Turnpike abbr.
52 Nylon mishap
53 Caesar’s 1651
54 Sale ploy
55 —— fro
57 Moslem council
59 Gaelic sea god
60 Shore patrol gp.
61 —— Jima
62 Hambletonian event
64 Diane of photography
66 Jet Set day: lunch bunch
71 The bottom line
72 Early TV horse
73 Part of T.G.I.F.
74 Letter start
77 “—— Freischütz”
78 Marsh grass
81 Familiar infection
83 Mongoose’s cousin
84 Not appropriate
86 Slips a cog
88 Laid up
89 Nathanael or Graham
90 Luncheon or kitchen ending
91 Second largest European lake
92 Chinese-style jacket
93 Enters on the record
94 Night entertainment: that’s the ticket
98 Lab prefix
99 Defense forces
100 Oxford tutors
104 Trenchermen
107 Hebrew month
110 Opposite of post
112 O’Neill of the House
113 Making money: going concerns
117 Drain resources
119 Persuasive one
120 Engaged in hostilities
121 Curled the lip
122 Least flappable
123 Irish poet
124 Madrileño

Down

1 Faux pas
2 Groucho’s “Tattooed Lady”
3 Eureka!
4 Soho swells
5 Cave in
6 Houseboat
7 Truth, to Confucius
8 —— -toe
9 Full of soot
10 Kind of admiral
11 Furniture wood
12 Playbill
13 Acid used in dyes
14 Addicted anew
15 Inclusive abbrs.
16 RR stops
17 Having all one’s marbles
18 Bound bundle
19 “The Wreck of the Mary ——”
24 Some few
27 Officers’ mess, navy style
31 Natural illuminatio
33 Flora and fauna
34 Patent applicant
36 O’Hara’s “—— to Live”
38 Reason for aspirin
39 Sounds of surprise
40 Microscopic
41 News scoops
42 Stall-shower decor
43 Begin to wake
44 Outermost Aleutian
45 Social reformer Jacob
46 The voters
53 Chagall
55 Highlands couple
56 Towels off
58 “Serpico” author
61 Archipelago component
63 Graybeard
65 Hemmed in
67 A side of N.Y.
68 Come out
69 Double vision
70 Sea measure: abbr.
71 Tither’s fraction
75 Renaissance painter
76 British carbine
77 Smallest combo
79 Workclothes fabric
80 Like Keats’s urn
82 Panic button
83 Gator’s kin
85 Tranquil
87 Before Jose or Juan
89 Sparkles
91 Electra’s brother
95 “Thou shalt deny me ——”
96 Pacific battle site
97 Rips up
101 Alamogordo’s county
102 Chilean export
103 Hied
104 “Odyssey”, for one
105 Memorable cartoonist
106 Rowdydow
108 June 6, 1944
109 63-Down, in Bonn
111 Bladed weapon
114 Jazzman Tatum
115 Thai temple
116 Near-grads
118 Sweeney on Broadway



Solutions to last week’s puzzles appear on page 274

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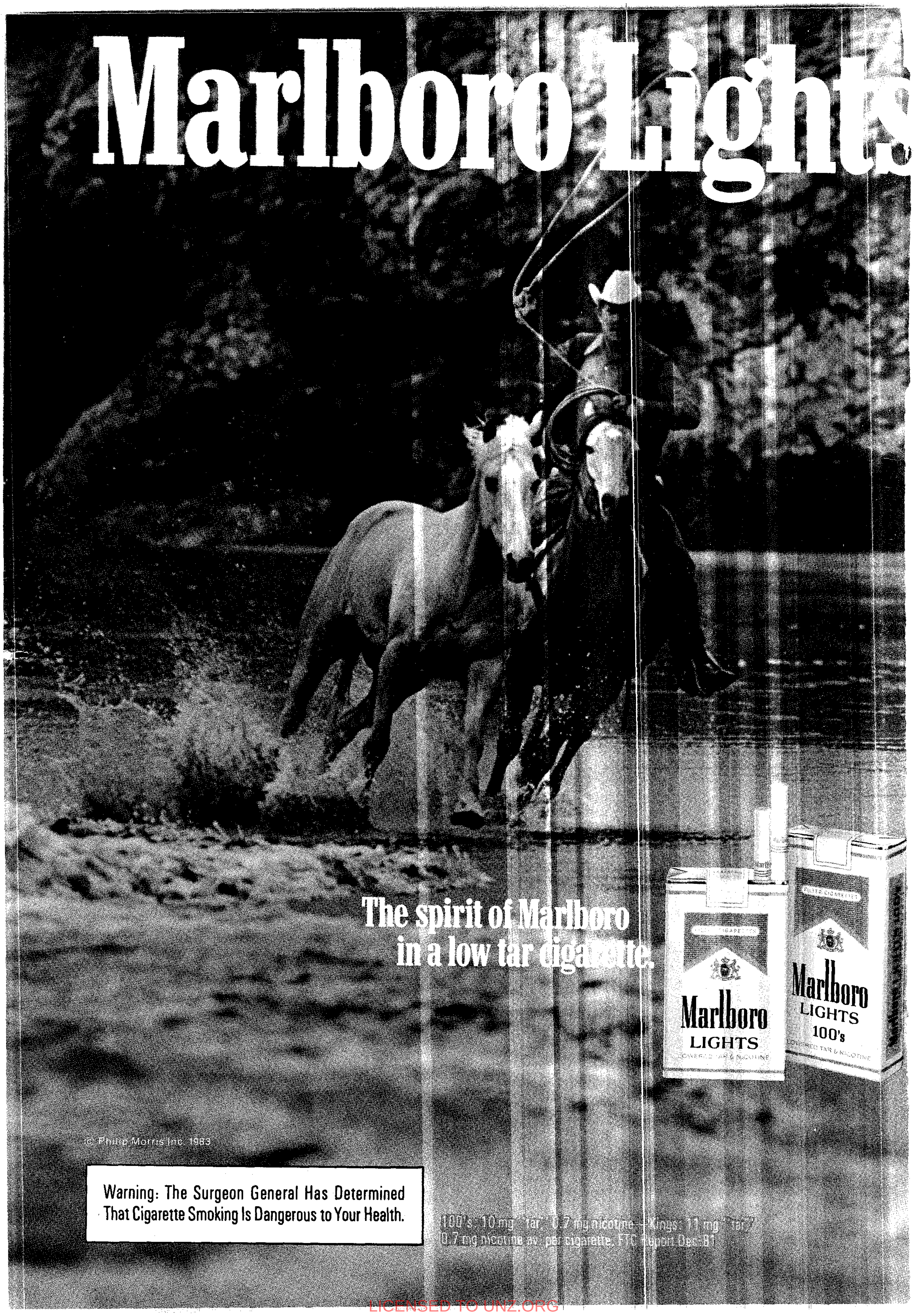
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